

# AMERICAN *Cinematographer*

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★ THE MOTION PICTURE CAMERA MAGAZINE ★

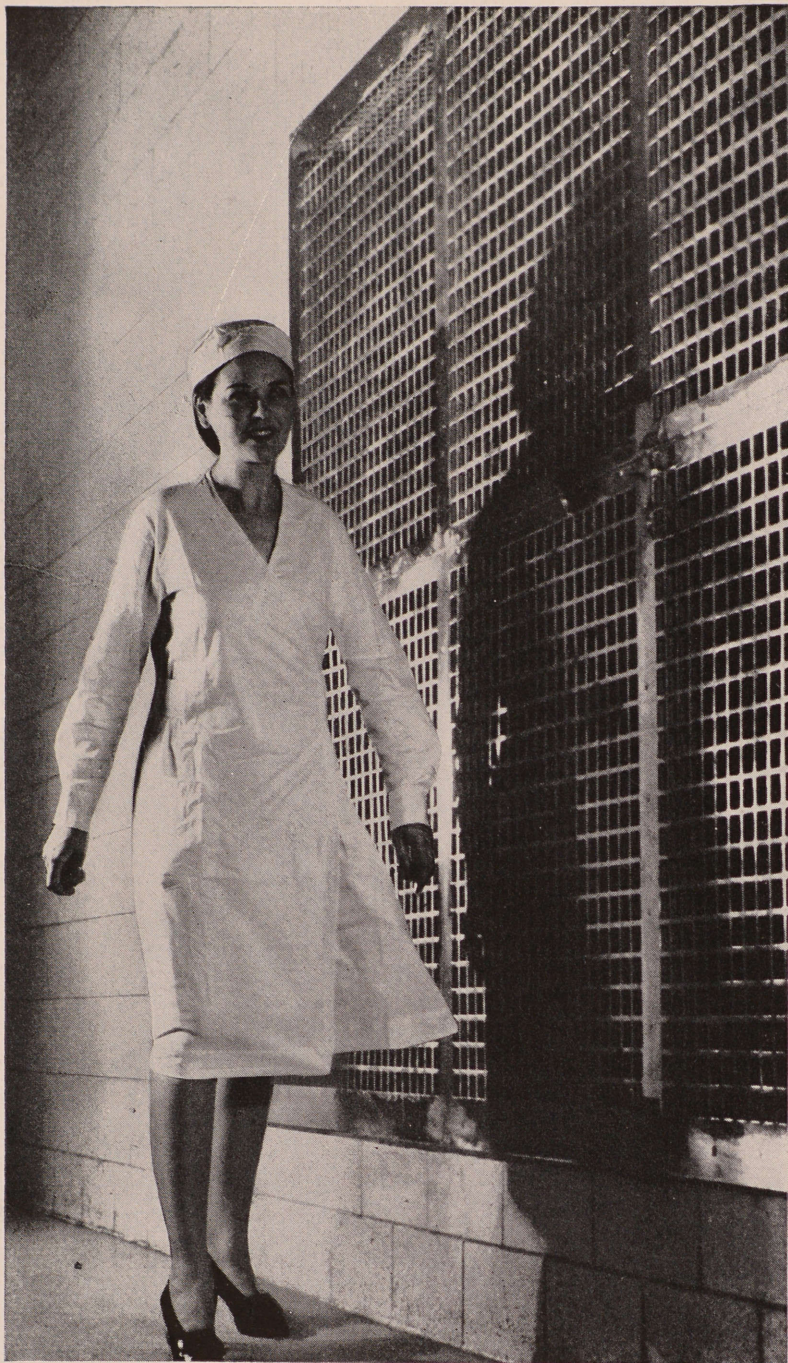


In This Issue . . . . .  
THE U. S. REPORT ON  
AGFA COLOR PROCESS



December  
1945





(No. 13 of a series on the manufacture of  
Du Pont Motion Picture Film)

## "Brush-off"



► Dust, lint, powder, stray hair haven't a chance in the Du Pont film plant. Here we see an inspection room operator being "brushed off" by air, before entering the darkened area in which Du Pont Motion Picture Film is inspected.

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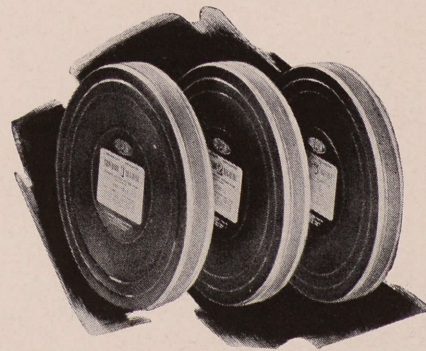
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# AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

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ON THE FRONT COVER is a photograph on the set of Walter Wanger's Production for Universal, "Canyon Passage;" with director Jacques Tourneur rehearsing Dana Andrews and Susan Hayward for an exterior scene. Director of Photography Edward Cronjager stands beside the Technicolor camera, with brother Henry Cronjager seated as operative cameraman. Photo by Sherm Clarke.



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# REVIEW OF THE FILM NEWS

**M**OST important news of the month is the report that the newsreels are planning to make widest use of world events coverage via 16 mm. negative and equipment. According to information at hand, one of the companies is laying out format whereby newsreel correspondents will shoot newsy events in 16mm., pack and ship the negative by air express to New York headquarters, and the editors will select clips for each edition to blow up to 35 mm. size.

Such a procedure holds many advantages; most important being the mobility and operation of the 16mm. camera in shooting. Lesser weight of the exposed negative will allow compact and economical shipment to New York by air express; with editing headquarters a maximum of 50 hours away from any portion of the globe through fast and frequent airline schedules.

The operation is not intended to supplant the regular camera staffs of the newsreel—rather it is to supplement the latter in remote countries not generally covered by staff newsgatherers. The idea opens up opportunities for the advanced amateur and 16 mm. professional photographers in the hinterlands to become accredited correspondents for one of the newsreels, thereby having the privilege of submitting footage from time to time.

At the present writing, it's not known exactly when the specific newsreel will be ready for the 16 mm. operation—but its definitely on the fire.

It's interesting to observe the gradual release of information on secret photographic equipment which the Army and Navy used to excellent effect during the war. There is no doubt that many of these cameras or tools will eventually be adapted by the manufacturers for professional and civilian use.

For example, during the past month, news dispatches carried disclosures of hitherto secret cameras utilized by the Army and Navy. The Army camera is said to give the novice photographer an opportunity of making perfect still pictures in either color or black and white, of fast action from six inches to 12 feet in front of the lens. Camera was perfected by Army pictorial service for special use by Army surgeons; and has a quartz vapor tube as built-in light source, to provide brilliant flashes greater than sunlight for about 1/25,000th of a second.

Navy's camera was devised to handle underwater photography to assist in the inspection and identification of sunken vessels. It did yeoman service all round the world to expedite raising of ships, planes, etc. According to Navy announcement, the special waterproof and pressureproof cameras and equipment were developed by Photo Utilities, Inc. and other firms. It was electrically-operated multiple-exposure camera capable of operating to depths of 225 feet. Standard film was used, along with filters and flashbulbs in the pressureproof box, with operation controlled from the surface. In peacetime, it is noted, the underseas camera will undoubtedly be used for salvage operations and divers' surveys of river and harbor bottoms.

When Loew's International, foreign distribution subsidiary for Metro-Goldwyn-Mayer product, announced a few months back that it would release 16 mm. prints of both features and shorts outside of the United States and Great Britain in order to greatly expand bookings in smaller communities that could not support the 35 mm. film and equipment, it was a foregone conclusion that other major companies would follow suit.

Warners, at least, are not being left far behind. From inside reports comes word that WB is setting up a battery of 16 mm. printers at the studio laboratory in Burbank; and expectation is that the release prints of the smaller gauge will be rolling out for foreign release when sufficient number of 16 mm. sound projectors are available for the smaller communities of the world market—which might not be for at least two years.

Surveys by major producer distributors during the past two years have indicated that at least 5,000 additional theatres can be set up with 16 mm. apparatus in Europe, Africa, Central and South America, and Asia in the coming five years. Although the individual booking fees admittedly will be small, the aggregate volume will increase foreign income for the film companies.

Warners is the first of the major companies to formulate plans for the production of educational, training and commercial pictures as an adjunct to its regular entertainment productions.

President Harry M. Warner is personally directing organization setup for the non-theatrical films in New York. According to latest information, Warners will utilize the old Vitagraph studios in Flatbush as production headquarters for the enterprise, thus entirely separating activities from the regular production at the coast Burbank studios. During the war, Warners produced a large number of indoctrination and training films for the armed services which provided the company with intimate details of the different technique of production in contrast to regular features.

Walt Disney has already set up an educational department in his studios, with long-range plans to turn out training and industrial films for commercial firms. Walter Lantz, who produces cartoons for Universal release, is another entry into the commercial film field; as are George Pal, making series of Puppetoon shorts for Paramount; and Jerry Fairbanks, also contributing shorts to the latter program.

Cecil B. De Mille has just organized a separate company in association with William C. Thomas of Pine-Thomas, and Ralph Jester who has had practical experience in regular film production. Firm, using the De Mille name, intends to produce non-theatrical and promotional films for corporations or trade associations, with Thomas and Jester being active parties in the enterprise.

## The Last Bomb

Look for general theatrical release during the early months of 1946 of a spectacular feature produced by the Army Air Force photographers in the final weeks of the war in the Pacific. Picture, now in final stages of editing and scoring, was made by a large staff of AAF cameramen, and covers territory from the Philippines right into Japan itself. Reports state its very spectacular footage, and will graphically reveal the success of the Air Force in pounding the Nips to force them to surrender.

## Improved Color Film Stocks Due

Indications point to early introduction of improved color film negative stock designed for commercial use in the 16 mm. field.





# ACES of the CAMERA

JOHN P. FULTON, A.S.C.

By HILDA BLACK

**"T**HE future still holds most of the important things I've planned to accomplish," says John Fulton, newly appointed head of Process Photography at the Samuel Goldwyn Studio. "I haven't come any place close to doing what I've visualized in my career." The record, however, proves that this young man has

accomplished more than most men could ever hope for. But he's not satisfied—there's still much that hasn't been done.

For many years he was head of Universal's Process Department, and it is to Fulton's combined technical ability and imaginative resourcefulness that credit must go for making that studio

the leader in the field of weird and unusual pictures. "Frankenstein," "Dracula," and "The Invisible Man" chillers owed their box office popularity to Fulton's successful creation of new methods for achieving grotesque, uncanny and supernatural effects.

Even so, this man, responsible for some of the most effective dramatic highlights in the screen's top mystery thrillers, claims he can't take himself seriously. Often, he wonders why so much emphasis is placed on every scene. "As if," he smiles, "it would last forever. We are not creating something that will remain for thousands of years. A picture is not a pyramid—it's more like a feather in a hurricane."

Yet Fulton's actions belie his words. He may not take himself seriously, but paradoxically, no man in the motion picture industry works harder than he to achieve perfection. Freely, he admits that clock-watching defeats ambition, and insists the only way to succeed in a career is to forget everything—clock, family, hobbies, interests—everything but the job. That's what it takes, and when necessity demands, that's what he gives.

If a problem arises, it isn't locked up and left behind in the office for the night; Fulton takes it home with him, claims he does his best worrying in bed, and can't sleep as long as there's an unsolved issue on his mind. On occasion, he's worried right through two or three nights before a stickler unravelled itself to his satisfaction.

Fulton, who believes that "trick" camera work is a combination of a great many things: engineering, physics, camera technique, laboratory work, artistry and an open mind, had the best possible background for his present position. His father, Fitch Fulton, one of the best artists in Hollywood, was a theatrical scenic painter for a number of years, and the boy grew up backstage.

The elder Fulton was fully convinced that no phase of the theater was a proper career for his son. So John studied electrical engineering and, on leaving school, went to work as a junior engineer for the Southern California Edison Company. But it didn't take him long to discover that full-fledged engineers earned only slightly more than he, and so, with characteristic foresight, he quit the job and went in search of work with greater possibilities for the future.

Just why he cornered a fellow in a comedy outfit that was forming, or why he told the man he was going to hang on until he was made his assistant, Fulton will never know. But he did, and that's how he became an assistant cameraman. He wonders what would have happened if he'd cornered the director, or producer, instead.

When that picture was over, he went to Universal, where he's been for the past twenty-two years except at brief intervals when he worked for the Frank Williams Laboratory and at a couple of other studios. It was at the Williams

(Continued on Page 430)



# U. S. Government Report On Agfa Color Process

**P**ROGRESS in the development of color film emulsions will be materially speeded by present plans and policies of the United States Department of Commerce. All American raw film manufacturers will have access to details of the improvements in manufacture of color raw stock, and the techniques of processing both negative and release prints as perfected by the German Agfa plant during the past five years.

In addition to distributing a summarized report on the Agfa process—as compiled by Lt. Col. R. H. Ranger of the Signal Corps and a team of investigators of the Technical Industrial Intelligence Committee of the Joint Intelligence Objective Agency—the Department of Commerce has invited American firms interested in color film development to send technical representatives to Germany to secure the most minute data on the Agfa process.

It is expected that Eastman Kodak, DuPont, Ansco and Technicolor will send technical engineers abroad for the investigations; which will comprise not only thoroughly covering detailed check-up of the machinery and fabrication of the raw film at the Agfa factory, but also interrogation of technicians and chemists working there who are now in custody in Germany.

The team of American representatives, due to leave shortly, will combine to make a joint report of findings for the Department of Commerce. Information gathered is to become the property of the United States government for general distribution to the American film industry.

Portion of the Agfa procedure in manufacture and processing of color film is covered by United States patents, it might be pointed out. Prior to 1942, Agfa held a controlling interest in the American Agfa-Ansco Co., with the latter obtaining domestic rights to German color patents and improvements. However, at outbreak of the war, the Alien Property Custodian stepped in to take over Agfa-Ansco and it has since been reorganized under name of Ansco and completely held and operated by American interests. In view of this situation, it is understood that the former patent-exchange tieup with German Agfa was cancelled to make any future disclosure of techniques available generally to American film manufacturers either without restriction or under license from the government.

During the war years, Agfa technicians continued to improve its color process. This was forcefully demonstrated in Hollywood recently when a seized print of "Girl of My Dreams" ("Frau Meiner Traume") was shown to interested technicians. The development program of the German film industry had the complete backing of the government, and the improved techniques developed for color film by Agfa engineers during hostilities are now just coming to light.

## U.S. Report on Agfa

Report of the Publication Board, Department of Commerce, states:

Since 1939, Agfa, the subsidiary of IG Farben in Wolfen, near Leipsig, has perfected the negative-positive color process.

The negative-positive process has the advantages that it is the normal photographic sequence, giving the opportunity for multiple copies of equal quality, for ready enlargement and for tone correction on positive printing.

One of the greatest difficulties with color work has been the spreading of the dye in the three color layers, materially reducing the sharpness of the image.

The present process overcomes this by hitching a long fatty chain to the dye radical which has no other function than to restrain the infiltration of the entire molecule, either laterally across the film or vertically between the successive color layers.

To record the color, three successive layers of color sensitive emulsions are built up on the normal film base. From top to base, these layers are successively blue, green, and red sensitive.

The complete visual spectrum is divided into thirds with these three primary colors centering the respective sensitivity bands.

The filter frequencies overlap quite generously so that a fairly uniform response is accomplished for any visual frequency in the successive layers.

Taking advantage of any possible simplifications, the top layer is just the ordinary silver bromide emulsion which, as is well known, is blue sensitive.

Practically any emulsion would be blue sensitive, so to avoid blue reaction in the succeeding layers, a yellow filter is inserted between this top layer and the bottom two; this is the usual plain silver emulsion which has been used in

the photographic art for some time, as a shutout for blue light.

The second layer is green sensitive by a mixture of Rr 340, four parts; Rr 1650, three parts; and Rr 1523, two parts.

The third layer is red sensitive by including Ma 1088.

The usual green anti-halation dye in synthetic resin is applied to the back of the filmstock.

The thickness of the layers is approximately as follows, expressed in microns:

Blue layer .....	6 microns
Yellow layer .....	2 microns
Green layer .....	6 microns
Red layer .....	6 microns
Film base .....	150 microns
Anti-halation (less than)	1 micron

Total ..... (approx.) 170 microns

The film has a sensitivity measured in German photo units of 150 din, which corresponds to approximately 24° Weston.

Too rigorous an interpretation of the entire color process in terms of original and complementary colors is neither necessary nor practicable. The main idea is to get color emphasis in three parts of the visual spectrum which can be approximately recorded and then finally be made to modulate the intensities of three clean-cut colors which by their combination will subtract from the light which comes to the eye such frequency energies as to give a resultant net desired color for that particular portion of the picture.

To this end, a second dye is included in the emulsion, each layer which will give it the final desired color to accomplish this result.

The top layer which is blue sensitive will record as latent silver images all the frequencies of light in their respective intensity in the region of blue. A yellow dye is added in this emulsion for the blue layer. It would be better to describe it as a latent yellow dye, as it only shows up wherever the special developer acts to reduce the silver in the latent images in that layer.

The theoretical explanation of the oxidation of the latent dyes by the developer is given on pages 11 and 12 of "Die Farbenphotographie" by Dr. W. Schneider, 1944.

The final developed colors in three negative layers are as follows:

Layer	Sensitivity	Final Color
Top	Blue	Yellow
Middle	Green	Purple
Bottom	Red	Blue-Green

Some practical points noted in an actual observation of the development are: keep the temperature quite constant at 18° Centigrade. Very necessary to use



intensive washing (fresh water entering the bath, and overflowing out) for removing all traces of the developer.

The development sequence is as follows:

- 10 minute development (the anti-halation disappears immediately)
- 2 stop bath
- 15 flowing washing
- 3 weak bleaching to remove yellow filter
- 3 washing
- 4 final bleaching
- 5 washing
- 5 fixing in neutral sodium trisulphite (bisulphite?)
- 15 final washing
- 20 drying (forced)
- 
- 82 minutes total

Care must be taken in drying that the temperature does not rise above about 35° Centigrade.

The green anti-halation disappears immediately because of the alkali in the developer.

After the silver deposition has accomplished its purpose of catalyzing the coloration, it must be removed from the film by bleaching. All of the steps up to the final bleaching should be in complete darkness.

Sectional filters are mounted in frames through which a print from the color negative may be made. The print is developed in the normal manner, and then a selection is made from the various shadings to determine the best color filter to be used in making the final print.

An enlarging projector has been fitted up with filters arranged in three sets under hand control by means of which any combination of filters may be selected by the operator quickly for the final print.

It is to be noted that two types of color filters only at a time are necessary. The three filter colors are yellow, purple and blue-green, to reduce respectively the amount of light transmitted in blue, green and red. If the test print is lacking in blue, for example, only the second two filter shadings are used.

With experience the operators become able to interpret true color values in the negative, and make approximate test prints accordingly. This increases the speed with which final true color prints may be accomplished.

Quite naturally, a continuous motion picture film developing setup has been made using the normal tubes with the successive solutions or drying chambers. There are naturally more such tubes than necessary for black and white development. The development is normally at a three meter per minute rate, with the length of the running film in the respective tanks determining the time in the successive solutions.

Sound recording requires special consideration. The recording is made alongside the same stock in the print. It therefore would come out in colors too.

A special blue sensitive photo cell of antimonicaesium has been developed by

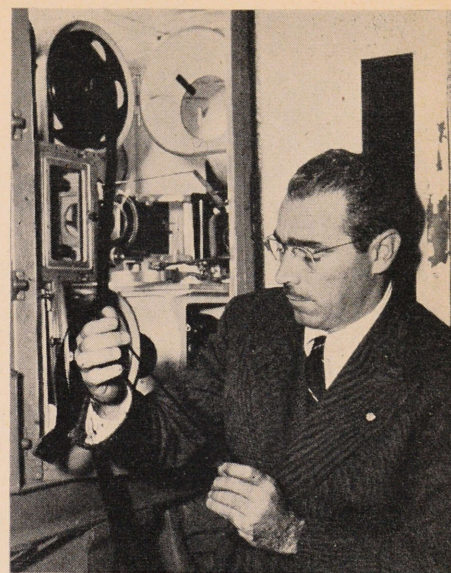
## Horsley Heads U Special Effects Department

Stanley Horsley, A. S. C., has been appointed head of the special photographic effects department at Universal studios, succeeding John Fulton, A. S. C., who resigned recently to organize a similar department for Samuel Goldwyn Productions.

New appointee, recently discharged from two years' service with the Army Air Force motion picture unit where he received the Legion of Merit for performance of outstanding services, was actually born into the motion picture industry. His father, the late David Horsley, was one of the pioneer film producers, and Stan had an intensive film education from the time he could walk.

While still in school, he worked during summer vacations at the Morosco laboratories at the old Realart studios; and on graduation from high school in 1922, Horsley started as an assistant cameraman at Universal. Those were the days when the assistant carried the tripod and camera over the hills of Newhall and Saugus for filming of westerns, and—in addition—operated the still camera. He soon graduated to post of operative and second cameraman, leaving Universal about 1927 to become aide to Fulton at Inspiration Pictures handling both regular photography and process work.

Back to Universal several years later when Fulton established the process and



Stanley Horsley, A.S.C.

special effects department at that studio, Horsley became an expert in that field as assistant to Fulton. Upon honorable discharge from Army duties two months ago, he re-joined the Universal special effects department, and received term contract as head on resignation of Fulton. Horsley is the youngest—in point of years—head of a studio special effects and process department.

Zeiss Icon in Dresden, also by AGE in Berlin.

With the sound recorded in blue in the top layer only a very fine quality of recording may be accomplished. This requires the change to the new type photo cell in all the projectors, however. The new cell is equally good on old type black and white sound recording.

Another answer was to leave the silver in that portion of the print where the sound strip is. To this end, the bleach is supported in a very viscous solvent known as "Tulose or Colorcoll." It is oxymethylcellulose.

This viscous bleach is applied between two little guides which confine the bleach to the picture part of the film and leaves the sound track unbleached. This sound track may then be used with normal photo cells.

According to Professor J. Eggert, it is possible to get practically as good sound recording with this latter device as with normal black and white, but quite naturally greater care is necessary to achieve this.

The sound reproduction in the film, "Frau Meiner Traume" was excellent; and I was surprised that I could follow it better than I could regular spoken

German; the reason is—of course—that it is far more carefully spoken, and the action conveys much of the meaning.

The color of the picture was excellent, although the definition was still a little short of what is expected from black and white.

All grades of tone are judged before the final printing to determine visually the best tone filtering necessary in consideration of the particular emulsions being run, as well as the subject to get the best net effect. Of course, it is to be noted that the color may be modified at will to get special effects when desired. An automatic printer sets the color filters for the proper printing of each successive scene in the final positive film.

The color film manufacture was better set up in Paris than it was in Germany. This was because the UFA studios in Berlin were never completely working due to construction delays and bombing.

Goebbels kept the film industry (German) going full blast during the entire war; to the growing unrest of the people. Expensive gowns, high salaries to the artists, with want increasing on all sides, did not please the people in spite of the fact that the movies were their only possible relaxation.



# New Horizons for the Documentary Film

By HERB A. LIGHTMAN

In last month's issue of *AMERICAN CINEMATOGRAPHER* we discussed the technique of the documentary film and stated that this form of motion picture would be a potent factor in the shaping of our post-war world.

Actually, the documentary is not a new form of cinema. It has long been used as a source of information by various agencies, governmental and private. During the past years there have been some notable examples of this technique. Some years ago Pare Lorentz, a former film critic, produced two remarkable films for the government. One of these: "The Plow That Broke the Plains," traced the development of scientific agriculture in this country and analyzed the farmer's problems in regard to soil erosion and conservation.

The other film: "The River," portrayed the plight of farmers living along the Mississippi Valley. It made the audience feel the impact of the floods and other natural catastrophes with which the river-bottom farmers had to contend. Both films were distinguished by superb cinematic technique. Photographically, as well as directorially, they were powerful and strictly in key with the subjects presented. No one viewing either film could fail to be drawn into the situation and to realize subjectively what these farmers were undergoing.

There have been other fine examples of the documentary technique in the past, but up until very recently this type of motion picture was looked upon as a sort of experimental novelty whose potentialities as a social force were either ignored or minimized. It took World War II to make us conscious of the power of this medium.

When the war began and our men began to be drafted there were a good many of them who grumbled because they frankly did not understand why they were being asked to don a uniform. Even after Pearl Harbor a good many of them still did not realize why they were fighting.

Obviously a serious morale problem existed—a problem that could only be met by a presentation of frank and factual information. Col. Frank Capra of the U. S. Army Signal Corps was the man whose efforts solved the problem. He and his staff produced a series of seven feature-length documentaries called the "Why We Fight" series.

These films traced the pattern of world aggression set up by Germany, Italy and Japan, from its very earliest manifestation up until the time that America went to war against those powers. It was clearly pointed out that this was a war between two widely divergent philosophies of life, a free world and a slave world. It was demonstrated

how the aggressor nations had lulled their victims into a sense of false security and then struck at the least-expected moment. It was shown conclusively that America could not have hoped to escape the same fate unless it acted quickly and forcefully. Most important of all, these films proved that we were fighting nobody's battles but our own.

This series of films were amazingly successful. No soldier could sit through these pictures without realizing why it was vital for him to be wearing that uniform. So factually, logically and forcefully presented was the subject matter that it hit every man personally; the war became his personal battle, there was no longer any doubt.

The armed forces continued to present information in motion picture form to service personnel, and because this was so our forces became the best-informed fighting men in the world. The documentary film proved itself in war.

But the war is over now and we are in the midst of that "post-war" era when our problems shall be lasting peace and reconversion. It is now recognized that the documentary film can be an important tool in achieving these goals.

It's biggest use will be in the field of public education. Americans are an inquisitive people. They want to know the "why" of things. They have a *right* to know. But in a complex, bureaucratic government such as ours, the reasons behind various policies and acts of state are not always self-evident. In spite of analyses in our newspapers and over the radio, the motion picture still remains the most kinetic medium of analyzing an abstract situation and presenting it in an interesting and forceful manner.

The Office of Information in Washington has, therefore, set up a comprehensive program of documentary production for the future. Many of these films will be of general interest, while others will be slanted for certain segments of our national population, such as for the farmers of the nation.

An important feature of this latter type is a film titled: "Farmers Face the Future." The subject is directed entirely toward presenting the farmers' post-war problems and discussing their solution. Another film: "The Common Cause," shows soil conservation districts and how they further more efficient agriculture and conservation of our soil.

But perhaps the most important film which the Department of Agriculture has in production is one titled: "Veterans and the Land," which will show the returning veterans how and where to get information regarding farming as a means of livelihood, and suggesting considerations which may help the veteran to determine whether he is suited

to farm life and should take up farming as a vocation.

Of general interest are films such as: "Meats With Approval," which shows how Federal Meat Inspectors work in protecting the health of the consumer; and another film in color titled: "Freezing Foods and Vegetables," showing the techniques of quick-freezing of food products. Two films narrated in Spanish are now in production for showing in Puerto Rico. The first, "Querer es Poder," deals with the principles and practice of better nutrition amongst the people of the island. The second, "La Tierra Nuestra," deals with better means of production toward building a more advanced farm program.

As production facilities expand, we may expect our government to broaden out its scope of subject matter, analyzing various phases of the social scene for the American people. A film program is also underway to acquaint the peoples of Europe with the American way of life, thus providing a basis for mutual understanding. This is an especially important phase of the re-education of Germany, Italy and Japan toward a democratic national life.

The use of documentaries as an educational aid may be expected to boom into a very wide field very shortly. Educators agree that informational subjects presented visually are more easily absorbed and are retained for longer periods than when they are presented in any other manner. As an adjunct to more conventional methods of education the documentary will meet wide acceptance in our schools and universities.

The field of commercial films is beginning to lean heavily toward the documentary technique also. Realizing that Americans are interested in knowing the background of various products on the market, commercial film-makers are now producing informational films skilfully dressed up with production techniques that will hold the audience's interest. Commercial and industrial films with the documentary slant appear high on the list of tools which American business expects to use in achieving its goal of maximum efficiency in operation and distribution of commodities for our coming industrial expansion.

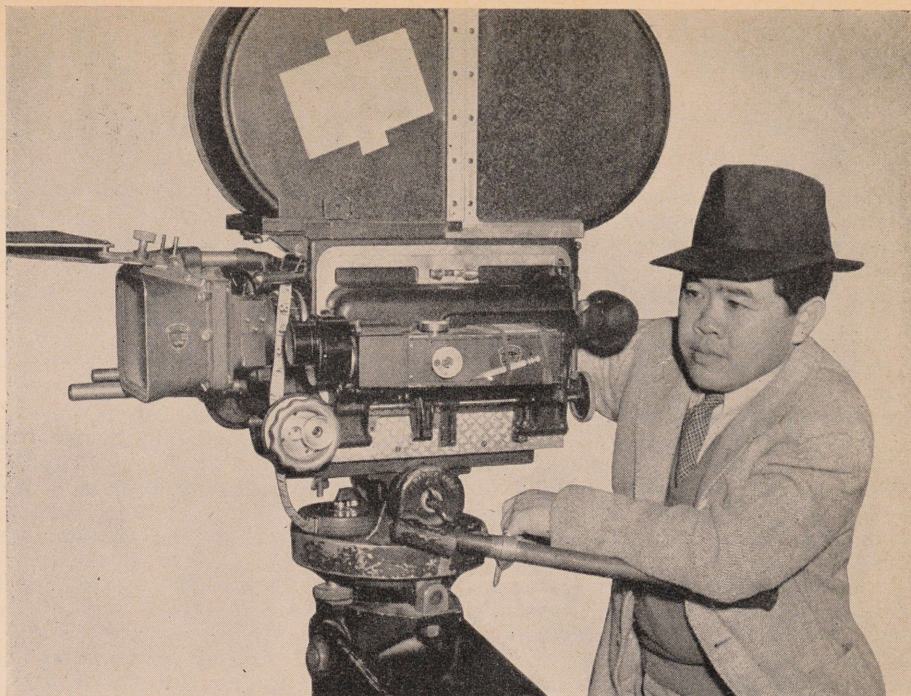
The documentary technique has also been used by Hollywood in the past, notably in such films as Steinbeck's, "Forgotten Village" and "Grapes of Wrath." More recently, "The Southerner" and "The House on 92nd St.," have made fine use of this style in bringing a more realistic type of photography to the screen. We may expect a wider use of the documentary style in future pictures to come out of Hollywood, especially those calculated to re-

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# James Wong Howe

## Replies to Comment On Cameramen



James Wong Howe, A.S.C.

WHEN Stephen Longstreet, nationally-known novelist, editor, critic and currently a motion picture scenarist, made passing comment that "brilliant cameramen are the curse of the business" in an article appearing in August issue of the Screen Writers Guild monthly publication, *The Screen Writer*; he generated a quick retort from James Wong Howe, A.S.C.

Replying with an article published in the October issue of *The Screen Writer* under title of "The Cameraman Talks Back," Howe describes the important contributions of the director of photography to the overall results of a motion picture production. It's one of the best explanations of the many responsibilities and achievements of the director of photography, and makes decidedly interesting reading.

"I agree with the criticism of placing camera gymnastics and an epic of sets over, or in place of, story values. I take issue with the statement that this is the fault of brilliant cameramen and that 'dumb cameramen' are a necessity for good pictures, along with less money, a good script, old standing sets and some lights and shadows. Who makes the lights and shadows which create emotional tones on the screen? They don't come on the old sets. The cameraman makes them," writes Howe, who continues:

"The trouble with many critics and ex-critics is that for all their skillful talk they don't understand the techniques of motion pictures. They still criticize movies from the viewpoint of the stage. This results in any number of false appraisals, but the one which I am concerned here is that this approach leaves out the cameraman entirely. For the stage, there is the audience eye. For movies, with their wider scope and moving ability, there is the

camera eye. If these two were one and the same kind of production, the cameraman's part would merely be to set his camera up in front of the action as a static recorder, press a button and go fishing. Let the lights and shadows fall as they will, or better still, paint them on some old sets. The director, the actors, the writers, the producers, the bank, and the audience and critic, would object to this, but there you have the recipe for making movies with a dumb, or inanimate cameraman.

"This critical ignorance affects the cameraman in still another way. Usually when the photography of a picture is good, the critic praises the director for his understanding and handling of the camera. It is true that a good film director knows and makes use of this knowledge, but the good cameraman is not merely a mechanic to carry out his orders. His contribution may be technically expert and artistically creative. His understanding of the dramatic values of the story will carry over into his creation of mood. His manipulation of lights for such effects requires both technical skill and imagination. His handling of the camera on certain action produced by the writer and interpreted by the director may well contain some added dramatic value of its own, which enhances and further interprets.

"Camera gymnastics and strange angles are not what I would call the stock of a 'brilliant cameraman.' A man of limitations, director or cameraman, may use these mechanics to cover his thinness of understanding. Some of the most well known writers possess technical skill and slickness and very little else. A limited writer can do far more harm, or lack of good, than a limited cameraman, because of the power of word and thought. I believe that the

best cameraman is one who recognizes the source, the story, as the basis of his work.

"Under the best conditions, the writer, the director and the cameraman would work closely together throughout the production. In spite of the present set-up, a measure of cooperation is achieved, especially between director and cameraman. Writers have often consulted me on how to get over certain scenes with lighting and the use of camera lenses.

"Sometimes, as now, I am tempted to detail some of the work of a cameraman in an effort toward further cooperation. By its varied parts, he faces a job of integration on his own. Throughout the picture there is that shared responsibility of keeping to the schedule; this with all its other implications means the executive ability to keep the set moving. He has a general responsibility to fuse the work of all the technical departments under his direction in order to achieve the equality of the story. He is concerned with the makeup and the costume coloring. He works with the art director to see that the sets are properly painted to bring out their best values photographically. I refer here to black and white, as well as color film. For the same reason, he confers with the set decorator as to the colors of furniture, drapes, rugs. Too much, too little, arrangement, often enter into the composition, and composition affects mood. The cameraman alone is responsible for the lighting, which is a part of photography but often referred to separately.

"Naturally the cameraman studies the script. His main responsibility is to photograph the actors, action and background, by means of the moving camera,

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# Unusual Pictures Are Right Where You Are

By LOUISE DOTY CARLE

"Photography is artistry of a sort," claims French Richardson, "and fascinating as any of the arts." In addition, it can be—as in his case—an engrossing hobby. For, although Richardson is an auditor by profession, this camera enthusiast has been an amateur photographer for over fifteen years. He freely admits he is not at all above taking advice from better qualified persons, and high on his list of experts who have helped him clear the photographic hurdles, is the man who first did his developing when French was a novice finding out about his first camera, a Brownie.

In the darkroom, through having his mistakes pointed out to him, this fledgling photographer learned gradually, if not how to take the perfect picture, then at least how *not* to get one. For, like most cameramen, he learned by the trial and error method. And he's still at it!

Back in the summer of 1939 when he got his automatic Rollerflex, Richardson and his wife started out on an automobile trip that took them through Glacier

National Park to big eastern cities including Washington, D. C., New York, Boston and Montreal. Enroute, as you've probably guessed, that Rollerflex did extra duty. In two months the Richardsons covered 13,500 miles and took over 600 pictures. After every day's journey, the film developed in hotel bathrooms across the country from California to Maine, with the aid of innumerable pitchers of ice supplied by the bell-hops.

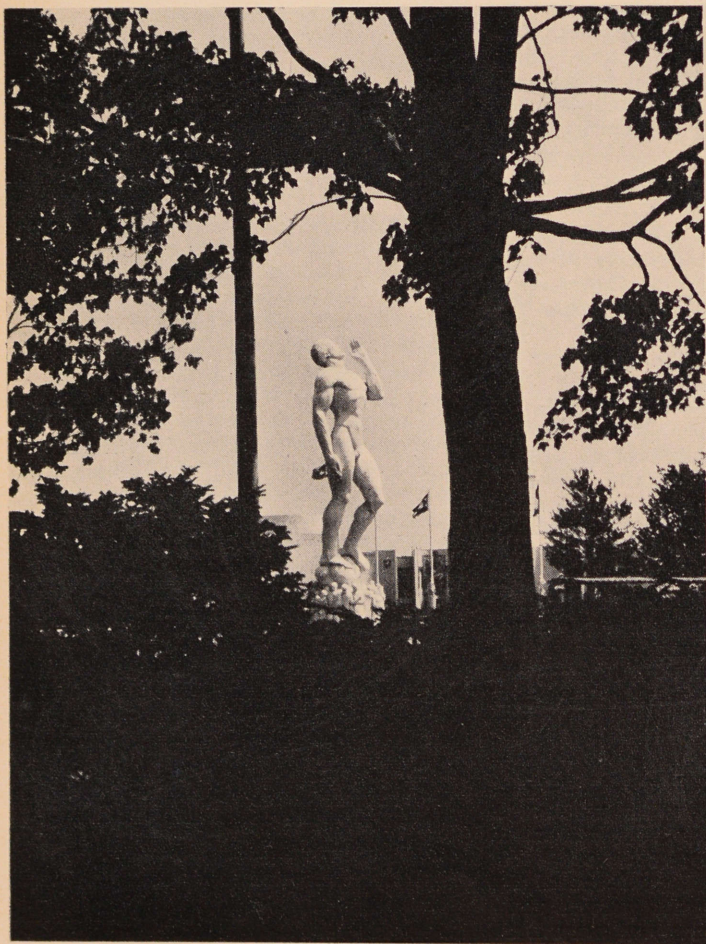
Richardson got some good shots on that trip, but still regrets missing what would probably have been the best. One day they were driving through open country when a few sheep ambled through a broken fence and started across the road directly in front of their car. They stopped the car to wait and in no time at all, the entire flock had followed the leaders and were swarming all around the car: in front of it, behind it, on all sides. Not until the flock was safely across the road, and the Richardsons a couple of miles away, did they look at each other in consternation. So interested had they been in the unusual sight of a flock of sheep sur-

rounding their car, that neither had thought of the camera!

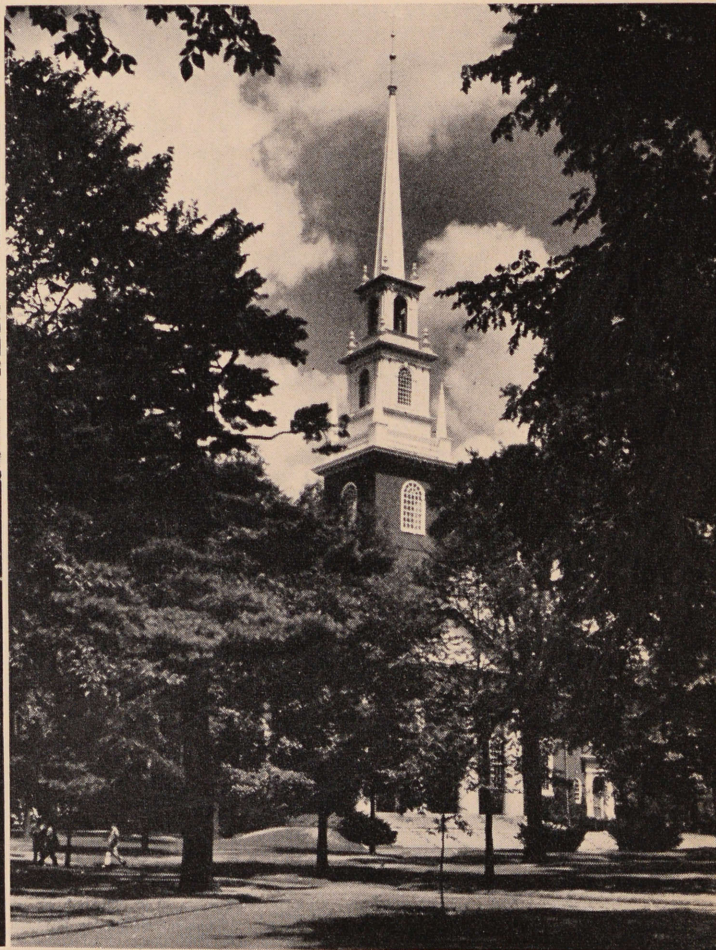
What made it worse, was the fact that it was just the sort of shot Richardson likes to get. Even when he photographs buildings, he always tries for a sense of activity. He objects to the sort of photography he terms "still life." He wants movement and action in addition to good composition. Another thing Richardson strives for is unusual black-and-white effects. In many of his pictures, he has achieved this dramatic effect amazingly well. Many of his studies look like silhouettes.

He is a perfectionist, and has on occasion, taken hundreds of shots before being satisfied with results. He made repeated trips to the Santa Barbara Mission and shot well over a hundred pictures before he got just what he wanted. He tried shooting with people entering and departing, walking up and down the steps, but that threw his composition out of line. He found that, with no one in the picture, the effect was one of those aversions of his: another "still life."

(Continued on Page 424)



NEW YORK FAIR—Note dramatic effect achieved by centering figure with tree as frame. Photographer timed his shot so that sun would cast no shadows on central figure.



CHAPEL AT HARVARD UNIVERSITY—Richardson wanted activity in this picture, decided people in foreground would give desired result. Camera was set up as figure at left was descending chapel steps; and shot was made when he was almost out of the picture.



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The Motion Picture Industry —



# THROUGH the EDITOR'S FINDER

WINDUP of the year 1945 terminates a four year drought of camera equipment, accessories and film stocks for both the professional and amateur cinematographers. But we know that everyone who had to economize on shooting the raw stock so necessary for the armed forces to successfully terminate the war on both fronts, is happy in the knowledge that the individual minute contributions in film savings at home rolled up totals of millions of feet of raw stock that the Army, Navy, Marines, etc., used to the greatest advantage.

From a survey of suppliers, there will be a gradual (but not too rapid) return to normalcy in availability of new projectors, cameras, accessories, correlated equipment and film stocks. Indications point to an easing up in shortages during December, with general normal flow of supplies—especially film—due shortly after the first of the year.

Manufacturers of motion picture equipment and film fortunately do not have reconversion problems to the extent of numerous other plants that switched from peacetime goods to war instruments. It was a case of all-out manufacture of cameras, projectors and film stocks for the services to meet modern warfare demands for photographic assistance in carrying out strategic campaigns. In turning over virtually all output for the war, it was natural that restrictions were invoked on sales to civilians for what were considered non-essential filming activities.

In again turning production facilities to peacetime requirements, the motion picture equipment suppliers face no serious re-tooling or reconversion problems. Output—aside from diminished orders from the Army and Navy—goes quickly and directly to the distributors and dealers.

Certainly there will be impressive improvements in various types and styles of both professional and amateur motion picture photographic equipment and accessories. Re-designing of cameras for lighter weight, greater ease in operation and servicing under demands of combat conditions, will be incorporated in new models to be introduced shortly by various manufacturers: "Combat cameras" they were identified by the services, and embrace both 35mm. and 16mm. models. When finally available in sufficient quantities, they will prove a boon both to the directors of photography in the studios, and the semi-professionals and amateurs in the 16 mm. fields.

Sharper and faster lenses produced in the United States, will greatly aid in increased photographic quality. It is known that the American lens manufacturers—stepping up research and development under wartime requirements

—have surpassed the previously-imported product by a wide margin. In view of this fact, there will be no bottleneck in delivery of either cameras or projectors while depending on resumption of lens production abroad.

WE are grateful to subscriber Sol Negrin of the Bronx, N. Y., for sending along a film column by Kate Cameron and published in New York Daily News of Oct. 28, in which Miss Cameron calls readers' attention to the camera direction on "Confidential Agent." It's good to see top film critics recognizing the accomplishments of directors of photographers and giving due credit. Miss Cameron commented, "James Wong Howe, one of Hollywood's outstanding camera artists, had charge of the photography on the mystery thriller."

Although virtually everything around the Technicolor plant is secretive, it is known that the company is well along with plans for greatly increasing capacity and annual output. A new battery of Technicolor cameras are reported to be under construction, and it is likely that additional I. B. machines will be set up to take care of the increased volume of print processing in the laboratory. However, just when the new equipment will be available is a question, as it's all highly-precision work that takes plenty of time and expert machinists for construction.

## Army, Navy, Air Force Continue Film Units

Motion picture production units of the Air Force, Navy and Army's Signal Corps will be continued as permanent branches of the respective services, according to information at hand. The three branches of service found motion pictures invaluable for training and instructional purposes, and will utilize films for visual teaching of the peacetime forces.

The Air Force 18th motion picture unit, which has headquartered at the former Hal Roach studios since late 1942, is moving from that base by December 31 and will conduct future activities at Lowry Field near Denver.

Army's Signal Corps photographic division will continue to maintain headquarters at the Astoria Studios, Long Island; while the Navy centers its film setup at the Photo Science Laboratories at Anacostia, near Washington.

WITH increasing frequency come announcements that production organizations are being set up in other countries, with the major idea of competing for world-wide box office dollars with the Hollywood studios. This particularly applies to J. Arthur Rank in England, who controls a large portion of the best theatres in the British Isles, in addition to owning whole or partial interest in some of the best film production units established in that country.

With plenty of finances—Gabriel Pascal's "Caesar and Cleopatra" was recently completed in London with outlay of around \$5,000,000—Rank is going first class in aiming for suitable portion of the world film markets. Picture, by the way, is the most costly of any made to date.

However, Rank is not overlooking the necessity of the finest technical advantages for his British productions. There seems to be a continuous stream of English engineers and studio technical men making visits to Hollywood, to get an insight into how things are accomplished at film headquarters of the world. These visitors are giving maximum cooperation, and shown everything in both the studios and the plants of the suppliers.

The same goes for representatives of any foreign producing companies. Recently there was a group of studio officials and producers from India who spent several weeks probing into the latest production technique. Officials and technicians of Mexican studios are also around frequently.

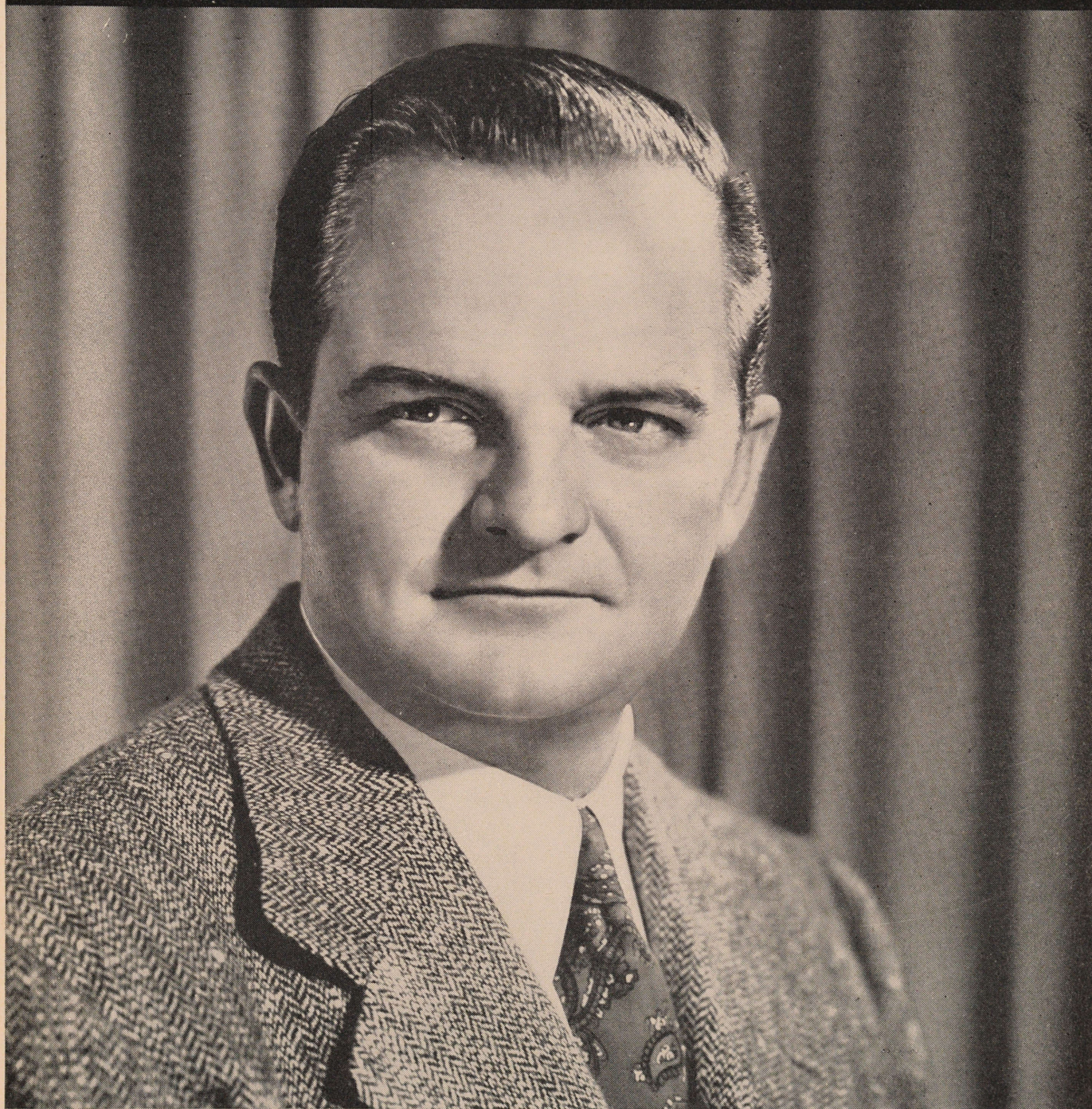
Important is the disclosure that film production resumes immediately in France. Jean Leduc, president of Societe Nouvelle des Establs Gaumont, and general manager of Compagnie des Compteurs, brought five technical engineers of his staff to Hollywood to secure first-hand information on photography, sound, lighting and other factors necessary to provide the best production mounting. French Gaumont, in which Rank holds a substantial interest, reportedly bought the former Paramount studios in Joinville, near Paris, and shortly launches a large production program. Company, in addition operates an extensive theatre circuit in France, besides three processing laboratories.

## Film Shortage in Denmark

Palladium, one of the largest production companies in Denmark, has been forced to close its studios due to shortage of raw film. Firm expects to secure new stocks for resumption in three months. Danish producers have been securing raw film from Belgium for many years.



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## Unusual Pictures

(Continued from Page 420)

Finally, he found just what he wanted: two automobiles parked beside the steps, where they added the appearance of life and activity and also, fortunately, broke the lines in just the right spot, for excellent composition.

One of his most striking black-and-whites is a study of the old Mission at Monterey. It perfectly exemplifies the contrasts he strives for. The entire effect is black and white, white picket fence with its contrasting shadows, black statue silhouetted against a white wall, and white statue against the dark background of a tree. Richardson made several trips to the Mission before he got that effect.

An inspiringly simple study is his Chapel at Harvard University. The Chapel's spire rises through ancient trees to pierce fluffy clouds of a summer sky. It would definitely be "still life" if not for the fact that Richardson set his camera, waited till one of the students had walked down the steps from the Chapel, crossed the street, and was nearly out of camera range. That was what the photographer wanted: just a touch of activity, yet having that figure far enough removed from the spire, which was the focal point, so that the observer's interest would not be distracted.

Also at Harvard, Richardson got another of his black-and-whites when he photographed the building across from the Charles River. There he was confronted by a problem: there were two white markers by the water's edge and they upset the balance of the scene. He



MONTEREY MISSION—Lending itself to black and white effects throughout. At right, black statue silhouetted against white wall. At far left note white statue against black background of tree; also black and white effect on picket fence.

set the camera and waited, hoping that the lad who was maneuvering that scull a mile downriver would turn and move close to the markers. He got his wish, and when the scull was at a distance to lend perfect balance to the markers, Richardson got his picture. And a good one it is, too.

In accordance with his ideas of seeking advice from experts, Richardson got amazingly good results with his night shots taken at the San Francisco Fair. Knowing that the Kodak people had already made thousands of test shots, he

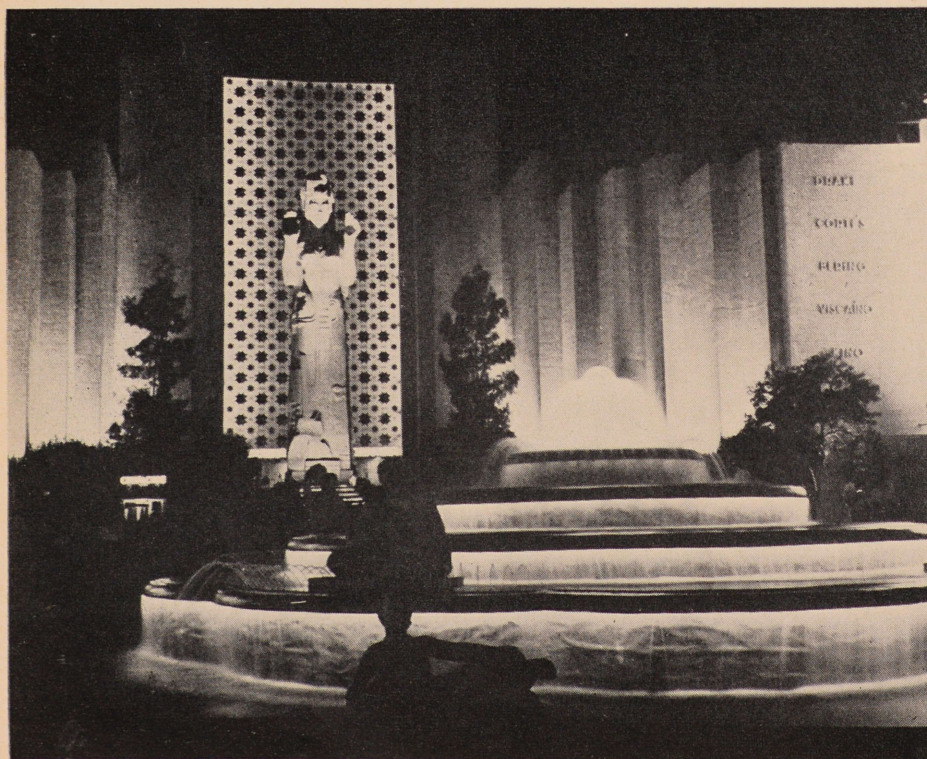
went to them for advice. Result: not one bad night shot, but some dramatically effective views of the Tower of the Sun, Cavalcade of the West, and other exhibits and buildings. A few of these photographs, mounted or framed, line the Richardson living room walls, and lend a charm that could be surpassed by few paintings.

French Richardson has found, in the fifteen years that he has been taking pictures as a hobby, that some of the finest possibilities for good shots are always right where you are. He listens and smiles while other photographers recount their yearnings for Europe or Asia or Africa. As to Richardson, he thinks wonderful pictures can be obtained no matter where you are. There is always something of interest, and though to the person who has seen a spot before it may seem dull, to strangers it may be tremendously exciting.

He cites an incident from his grandfather's life to illustrate his point. Seems the old gentleman had made quite a fortune in oil, and then he lost all his money. Broke, the family had to relinquish their beautiful home. His grandmother regretted more than all else leaving her rose garden. And well she might, because within a year after the Richardson family moved away, an oil gusher came in on that property—in the old rose garden!

Richardson says that taught him it's wise to look for your good where you are. That's why he can't get too excited about better pictures in some other country, on some other continent. They can be had here too.

Another thing he's discovered about photography, is that it increases the power of observation. Let two men go on a trip, one of them a cameraman,



SAN FRANCISCO FAIR—Note silhouette black and white effects; a keynote of Richardson's photography.

(Continued on Page 434)



# What makes a motion picture?

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## General "Ted" Curtis Eastman Kodak Vice President

General E. P. "Ted" Curtis, one of the most widely known executives of the motion picture industry, has been retired to inactive status by the U.S. Army, and returns to Eastman Kodak Co. as a vice president.

As an officer of EK, Curtis will direct world-wide distribution of Eastman's 35 mm. film and the 16 mm. professional type stocks; in addition to handling general supervision of the company's European business, including cameras, kodaks and roll film.

Curtis started with Eastman Kodak in the accounting department at Rochester in 1920, later being assigned to duties in the plant, and was appointed general sales manager of motion picture film in 1928.

In the fall of 1940, Curtis received leave of absence from his Eastman Kodak post to accept commission of Major in the Army Air Forces. He was stationed in Washington handling executive and organizational duties un-

til June, 1942, when he was promoted to rank of Colonel and assigned to the Eighth Air Force in England.

Raised to the rank of Brigadier General in the fall of 1942, Curtis was assigned as Chief of Staff of the Northwest African Air Forces—which comprised the combination of American and British forces—for the African invasion and campaign. He was stationed in Africa for a year, and then spent three months in Italy. Returning to England early in 1944, General Curtis functioned as Chief of Staff of U. S. Strategic Air Forces, with promotion to rank of Major General. He held this post until the unconditional surrender of Germany.

His Army record, as briefly detailed, points up the brilliant executive ability of Curtis. It might be pointed out that he was placed on inactive duty with the highest rank of any of the numerous members of the film industry who participated in the global war.

## Fairchild Handles Surplus Cameras for RFC

Surplus aerial cameras and certain other photographic equipment will be handled by Fairchild Camera and Instrument Corp. as agent for Reconstruction Finance Corp., it was disclosed in a recent announcement by Fairchild.

Contract includes both Fairchild-manufactured instruments and products of Fairchild design which were fabricated by other companies during the war.

Equipment included in the government surplus of aerial cameras is divided into several classifications, it is disclosed. Some of the instruments are new and never out of original shipping cases. Fairchild states these will be thoroughly inspected and relubricated for sale. Other equipment in different classification will require factory rebuilding before being offered to purchasers. Lowest group consists of instruments which—because of wear, damage, etc.—will be scrapped.

Also included in surplus to be handled by Fairchild will be Army and Navy standard type reconnaissance, mapping and charting aerial cameras, machine gun cameras, automatic operating control units for cameras, and view finders. In addition Fairchild will have sale for RFC of aerial camera mountings and film magazines not of the company's design.

New uses for various instruments are being probed by Fairchild engineers in order to recoup maximum return for the government of the various instruments. Project is now under way, for example, to redesign machine gun cameras for automatic recording work in industry and for use in police investigations; while the K-20, 4x5-inch, manually operated roll film aircraft camera is getting a focusing attachment to adapt it for advanced amateur and professional ground photography.

## L. A. Cinema Club Launches New Member Campaign

Los Angeles Cinema Club is one of the first amateur organizations to launch a drive to attract new members. In addition to having present members contact cinema enthusiasts for applications, the Los Angeles group is broadcasting invitations for those interested to attend the regular meeting on the first Monday of each month.

Officers of other clubs throughout the country can well follow the lead of the Los Angeles Cinema Club in reaching out for new members. It might be pointed out that there are thousands of returning service men who became camera addicts through shooting pictures of themselves and friends in various war zones—generally with cameras borrowed from friends or buddies.

## Film Training Unit for French Air Force

Importance of motion pictures to accentuate the training of peacetime security forces is definitely recognized by the French government. In decision to utilize films for the instruction of its air force personnel, French military officials have observed the invaluable services of motion pictures for similar use by both the British and American air forces.

Captain Lucien G. Stelman of the French Air Force was in Hollywood last month making a detailed technical survey of film production, especially investigating the method of production of U. S. Air Force and Signal Corps training films that had been produced by these divisions during the war.

It is known that the French Air Force has mapped a most ambitious and comprehensive program for its film training program. The cine division of FAF will be completely organized,

manned and equipped to provide maximum aids to training of flyers and ground crews. At this time a number of French Air Force cadets, who eventually will form the cine division, are taking training courses at the Astoria, Long Island, base of the U. S. Signal Corps. Just how long their courses in film training will be is not known at this time. However, fact is that they will be given a thorough and detailed curriculum on all phases of instructional film making, with special emphasis on the technical phases.

Captain Stelman, during his several weeks in Hollywood, made detailed investigations of the adaptation of various cameras, lenses and other equipment for the French program. He was given fullest cooperation by the Signal Corps, Army Air Force and studios in acquisition of practical and technical information which will be adopted for use in the FAF cine program.

## Camera Equipment Company Handles Entire Houston Line

Camera Equipment Company of New York has been appointed eastern distributor of the extensive line of photographic apparatus manufactured by the Houston Corporation of Los Angeles. Deal was consummated by Frank Zuker on a trip to the coast early last month.

Addition of the Houston products is in line with the post-war expansion plans of Camera Equipment Company to distribute the latest and improved brands of professional motion picture equipment for both the 16 mm. and 35 mm. fields.

Special permanent display of Houston

16 mm. and 35 mm. film processing equipment, camera dollies, camera cranes, editing apparatus and other studio accessories, will be immediately set up in headquarters of Camera Equipment Company at 1600 Broadway, New York.

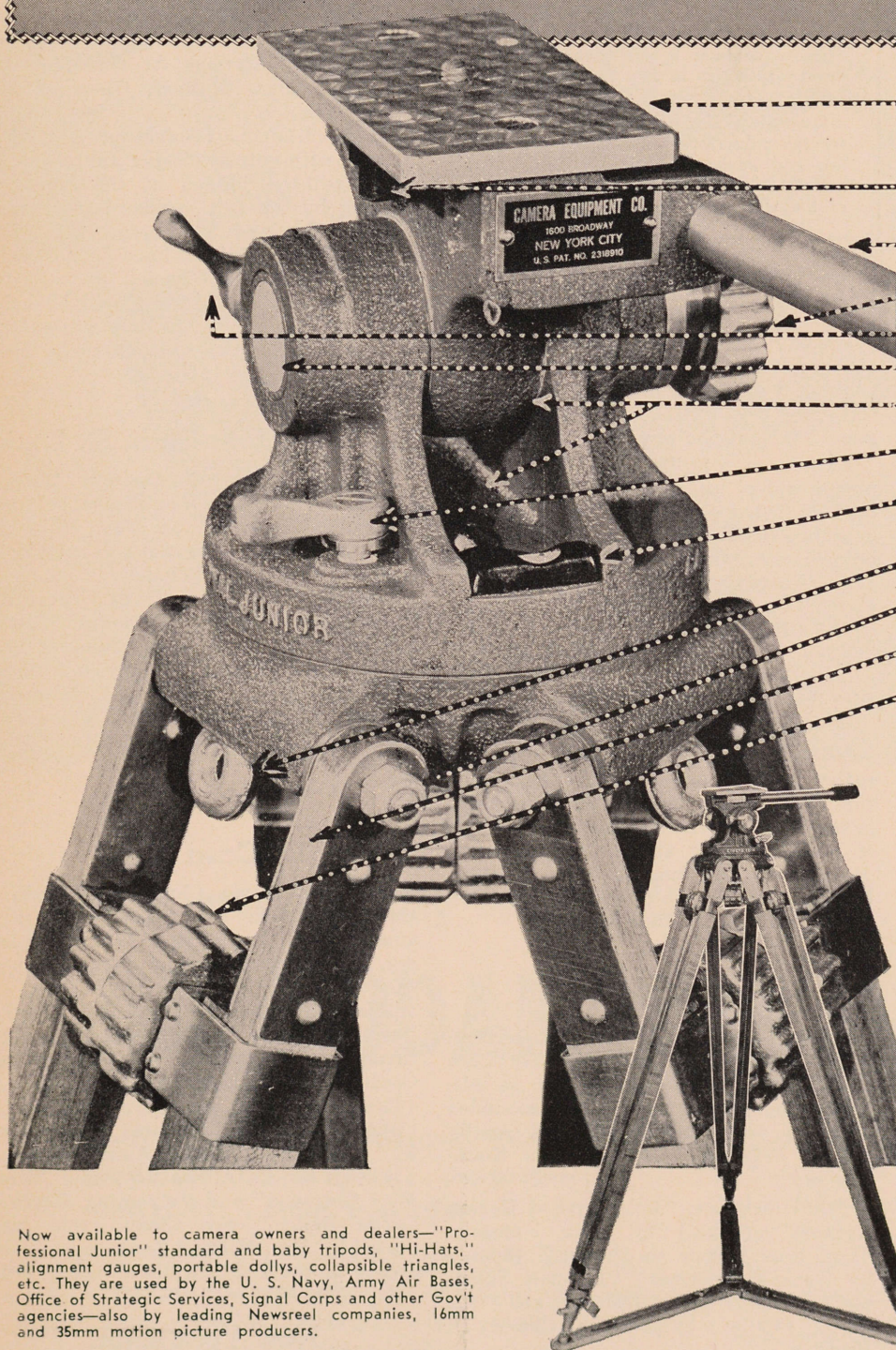
Expressing confidence that Mexico and Central America are outstanding prospects for theatre equipment, films and particularly audio-visual subjects, Edward B. DeVry, secretary-treasurer of DeVry Corp., returned recently from a business trip below the border.



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Tie-down rings permit using tripod on moving platforms such as dollies, auto roofs, etc.

Non-loosening nuts hold legs on base securely.

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Quick-release fluted knobs set between each leg afford positive locking in controlling tripod height adjustments.

Acclaimed the finest for every picture-taking use, "Professional Junior" tripods are compact, versatile, rugged. Super-smooth 360° pan and 80° tilt action; positive, simple, leg-height adjustments; compact and light (weighing 14 lbs.); allowing 72" high and 42" low usability—no finer tripod is made. The inset shows the full tripod mounted on our all-metal Collapsible Triangle which is used to prevent tripod from slipping when used on hard or slippery surfaces.

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# AMONG THE MOVIE CLUBS

## L. A. Cinema Club

Los Angeles Cinema Club will hold its annual banquet meeting night of January 7, 1946, at the Breakfast Club, at which time election of officers will take place and members will view winning contest pictures.

Pictures must be entered in the contest up to Dec. 21, 1945, and delivered to Contest Committee Chairman, James H. Mitchell, 333 Roosevelt Bldg., Los Angeles. General lack of photographic materials in the past resulted in postponement of the annual contest, which has become a highlight in activities of L. A. Cinema Club for many years.

November fifth meeting was held in the Fine Arts Room of the Ebell Club, with capacity audience of 450 viewing a splendid program of subjects. Bill Easley's "Canadian Wonderland" is expertly photographed in color, accentuated by a fine musical soundtrack of exceptional quality. Capt. H. L. Messinger presented his color-sound subject, "Under Water Sport Fishing;" and Jorge Luis Perez, consul of Ecuador exhibited "Down Where the North Begins," a very interesting color-sound travelogue of Ecuador.

## Garlock Heads L. A. 8mm.

At annual election meeting of Los Angeles 8mm. Club at Bell & Howell Auditorium on Nov. 13, W. D. Garlock was selected to head the organization as president for 1946. Other officers elected include: J. R. Hornady, vice president; Sylvia Sairley, secretary; and Herman Hack, treasurer. Retiring officers comprise Irwin C. Dietze, president; John R. Boaz, vice president; William V. Dorris, secretary; and Claude W. A. Cadarette, treasurer.

November meeting was highly informative, with George Cushman giving demonstration of making titles, and L. B. Reed exhibiting balance of picture he made on Saipan and Guam.

Annual contest films are to be submitted to the judging committee by Dec. 8, and winners will be announced at the 11th annual banquet to be held evening of Dec. 15 at Scully's. In addition to installing the new officers, contests awards will be presented, and some of the winning entries exhibited.

## Westwood Movie Club

Annual contest meeting of the Westwood Movie Club, San Francisco, was held at St. Francis Community Hall on Nov. 30th, with prize winning pictures selected by the judges being shown. Election of officers will take place at the December meeting, while plans are being formulated for annual dinner at the January meeting for induction of the new slate of officers.

## Subscriptions Offered For Contest Prizes

With the post-war revival of contests by amateur cine clubs, chairmen of such events in the various organizations are reminded that AMERICAN CINEMATOGRAPHER will donate a year's subscription as a prize. This policy was adopted several years ago to encourage amateur contests in the clubs, and to further activities in the 8 and 16 mm. fields.

Contest chairman can automatically set the subscription as a prize on the list, and advise AMERICAN CINEMATOGRAPHER of the name and address of the winner of the award.

## Brooklyn Amateur Cine Club

Brooklyn Academy was new meeting place for the Brooklyn Amateur Cine Club on Nov. 9th in order to accommodate the large crowd attending for the initial guest night of the season.

Exhibition of "In His Judgment," photographed by Joseph Hartley, president of Metropolitan Movie Club, proved a highlight of the evening. Other films on the program included "Bettas," by John Larson; "How Green Is the Earth," contest-winner photographed by Charles Benjamin; and "V. E. Day Celebration," photographed jointly by Charles Ross, William Morris and Irving Gittell.

In line with requests of members that meetings be of an instructive nature rather than devoted entirely to exhibition of films, the club is setting up programs that will include runoff of series of reels on basic film technique photographed by Ken Space for the Harmon Foundation; and demonstrations on splicing and other fundamentals.

## San Francisco Club

Meeting of the Cinema Club of San Francisco, held at Woman's City Club evening of Nov. 20, presented an all-color film program for the assembled members, with the four subjects equally divided between 8 and 16 mm. Kodachrome.

Films included: "My Island of Golden Dreams," (8mm.) by Eric Unmack; "The Boss Comes to Dinner," (8mm.) by Ryne Zimmerman; "Autumn Splendor," (16mm.) by Leon Gagne; and "Our Billy," (16mm.) by president Charles D. Hudson.

Nominating committee for selection of 1946 officers of the club was appointed, and members were informed of plans for December meeting on the 18th which will be a dinner session to celebrate the holidays.

## Metropolitan

"Sound For the Amateur Movie-maker," a 15-minute illustrated lecture by J. C. Vogel, highlighted the November 15th meeting of Metropolitan Motion Picture Club, held at Hotel Pennsylvania, New York City. Film program of the evening included: "Butterflies on Parade," by Dr. R. A. Albray; "Call of the Lonely Woods," by Warren S. Doremus; and "Christmas At Our House," loaned by Mrs. Olaf N. Olsen of St. Paul, Minn.

Metropolitan is conducting a novice contest, with entries closing Jan. 2, 1946. Films will be judged at the January meeting by the full membership. Prizes of \$50, \$30, and \$20, respectively for first, second, and third, have been donated by member, Mr. Groedel.

Annual Christmas party will be held on December 20th, with films and entertainment fitting the occasion to be presented.

## Amateur M. P. Club, St. Louis

Regular meeting of Amateur Motion Picture Club of St. Louis was held at the Hotel Roosevelt on Nov. 13th, at which interesting program was screened. Subjects presented included:

"Random Recollections," by George A. Valentine of Glenbrook, Conn.; "Little Genius," by Mrs. Merle Williams of Los Angeles; "Riches From the Sea," by T. J. Courtney of Halifax; "A Missouri Farm in the Fall," by Ben Betts; and "An Evening with the State Guard," by Raymond Halbruegger. Next meeting will be held on Dec. 11th.

## La Casa Club

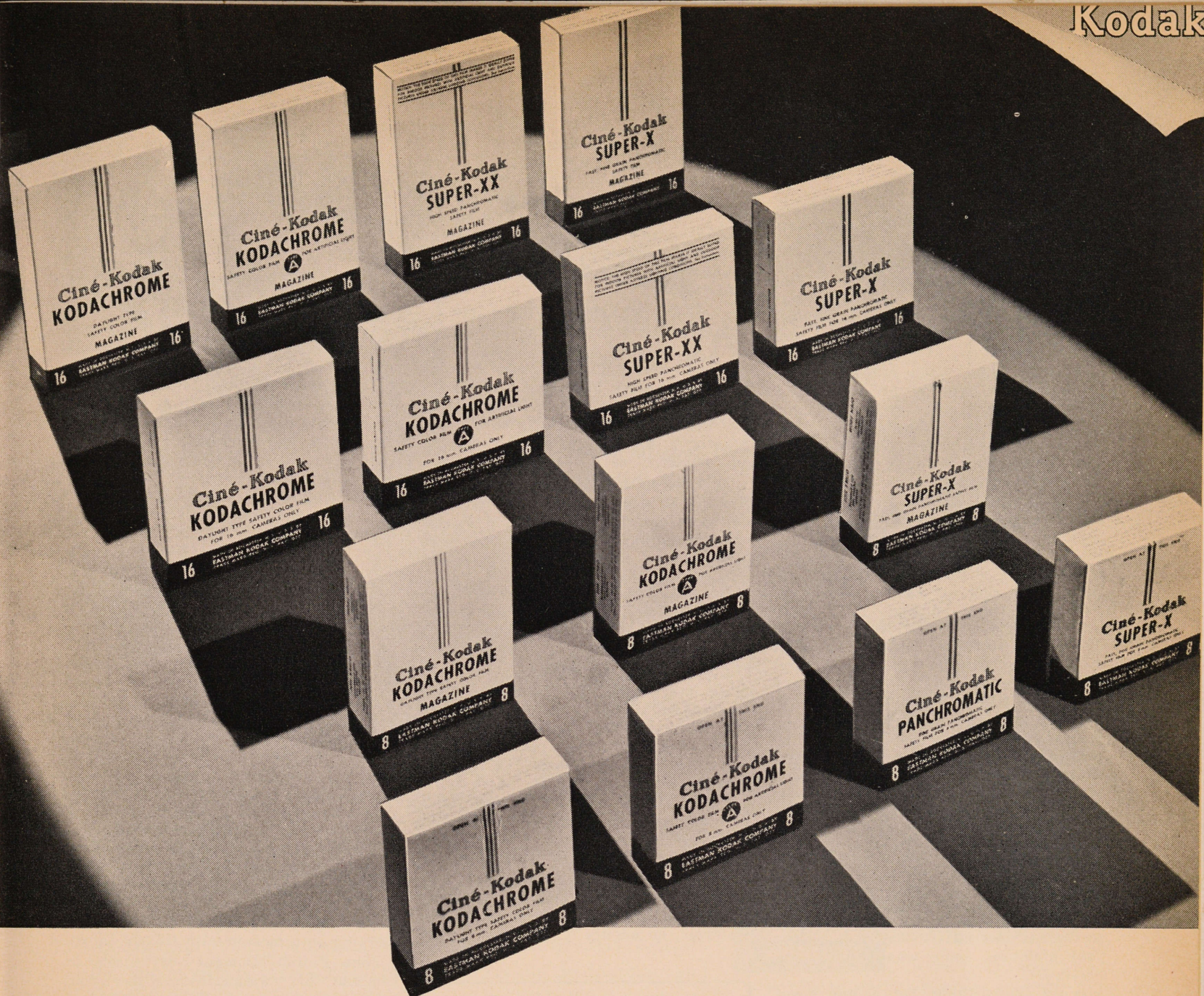
La Casa Movie Club of Alhambra, California held its regular monthly meeting Nov. 19 in the Y.M.C.A. Building, attracting the usual large attendance of more than 200.

Program comprised: "Island of the Pacific," (8mm) by L. B. Reed, just returned from duty with the Navy in the Central Pacific area; "Western Scenes," (35mm) by C. L. Wachholtz; "Southern California Scenes," (35mm) by William F. Axtman; "Our Anniversaries," (16mm) by R. A. Battles; and "Pre-War Germany" and "Wyoming Herford Cattle Ranch," two 16mm. reels presented by Mrs. Mildred Zimmerman, secretary of the Los Angeles Cinema Club.

## New York 8mm.

Program of the Nov. 19 meeting of New York 8 mm. Club, held at Pennsylvania hotel, included "We Dude It" by March McGregor; and Fred Murman's "The Hard Way" and "Looking Back at the World of Tomorrow."





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## Aces of the Camera

(Continued from Page 415)

Laboratory that he first became interested in process photography, and he was well grounded in its fundamentals by Williams, a man Fulton considers one of the real geniuses in this field.

Fulton has come a long way since then, and has contributed much that is valuable to what is now known as Process Photography or Special Photographic Effects, but was then termed "trick" work.

Recently, when Goldwyn was making the Danny Kaye picture, "Wonder Man," he borrowed Fulton to handle the highly intricate special photographic effects. So pleased was the producer at the results that he made Fulton a very attractive offer which was accepted.

As head of Goldwyn's Process Photographic Department, Fulton anticipates a happy association with Goldwyn. For one thing, the producer spares no expense on his pictures. His main object is to turn out an excellent product, without pinching budgets. If the picture is good, it can't avoid making money, is Goldwyn's sound reasoning. Fulton likes the way Goldwyn operates; in addition, he has the prospect of eventually directing his own films.

For years that has been his ambition. He feels it is the natural outlet for the cameraman, for who knows better than he what good picture-making requires? Working with top-flight directors has given Fulton an understanding and a knowledge of first-rate directing. He believes he is well equipped for a directorial venture.

Success, thinks Fulton, is more than just making a lot of money, though that may be part of it. Success, as he sees it, is the satisfaction of realizing your ambition, doing what you've long planned.

It's a funny thing, but Fulton never feels permanently entrenched, no matter where he is, or what he's doing. To him, there's something transitory about everything. His attitude is always "What next?" Perhaps his work heightens and accentuates that feeling, because process photography is never dull. No one situation is ever handled like any other. There is no measuring-rod with which to compare today's problem and what happened yesterday. In most professions, it is possible to determine beforehand how a given task should be handled. Not in Fulton's work. Every script is new, and presents an eternal challenge. Maybe that's one reason he has forged ahead so rapidly in this work; he has an adventuresome nature. He could never be satisfied with the prosaic or routine, and it is inconceivable that he could ever become complacent or smug.

He likes to explore new frontiers, and see new places. "Guess it's the Norse in me," he laughs. His mother is Swedish. At one time he dreamed of taking a world-cruise in a sailing boat with a couple of kindred souls to keep

him company. He got that idea when he was working on a picture with Henry King several years ago. It was in Florida, and there was a boat anchored off-shore—just the sort of boat to fire Fulton's Norse imagination—and that dream hasn't left him since. It's changed somewhat; since he became interested in flying, he visualizes that round-the-world trip being made in a plane.

Fear in the air or on the water are unknown quantities to him—he simply can't understand how a person can be afraid in an aeroplane or boat. Fulton's been flying since 1930, and has had his own planes since 1932. Nine months ago he bought his present plane, a five-passenger Stinson, which is equipped as completely as a transport plane.

In June of this year, he and a friend flew to Mexico City. It was quite an exciting trip; they encountered stormy weather, so bad in fact that once, when crossing the western mountains, they had to turn back and make a detour. They flew over Mexico's famed volcanos Popocatepetl and Ixcacihuatl, and took, according to Fulton, "thousands of pictures."

Despite the fact that he goes every place possible in his plane—even on location—he doesn't fly for the thrill of flying, says this enthusiastic young man. To him it's just a pleasant, quick way of getting someplace. It's the new frontier he's interested in. And flying is modern. Asks Fulton, "Why shouldn't we take advantage of the newer inventions? These things work to our advantage—why live in yesterday?"

He golfs a little, and fishes, too. Has flown to distant places to fish: Jackson Hole, Wyoming, various spots in Mexico. However, he admits it's not the fishing

as sport that takes him on those jaunts—but the excuse to be "going someplace." He likes to be on the move all the time, and fishing offers the perfect alibi. If the fish don't nibble, then Fulton is off and away to a spot where they do; and that proves his point, he thinks, because a real fisherman wouldn't give up like that!

It's the same when he's on location. He's probably saved the studio a great deal of money by hopping off in his plane and seeking—and finding—good location sites. Often, he's left the studio at four or five in the afternoon, flown several hundred miles, found just what was needed, then returned, with only a half-day out from the studio. Once he flew to the High Sierras and was back next day. That same trip, by train and automobile, would probably have taken weeks. But Fulton has found that most people do not appreciate his flying enthusiasm. He can't understand why, for to him, it's the only sensible way to travel any great distance.

Fulton has never been able to interest his wife in flying—she'd much rather stay on the ground! The Fultons have two children, a boy and a girl. No geniuses in the family, just normal brats, laughs Fulton. However, knowing the Fulton family background, you never can tell! There was a fellow named Robert Fulton in the family back a little over a hundred years, then there's Fitch Fulton the artist, several other artists, musicians, and men of note. Even John's grandfather had a certain contact with Hollywood: he was a Nebraska doctor, and can be credited with bringing into the world two babies who later grew up to become famous movie stars—Harold Lloyd and Robert Taylor. By a coincidence, Fulton is now working on a picture with Harold Lloyd.

John Fulton manages very nicely to combine his wanderlust with good, sound, business sense. He's very fond of Mexico, and likes to travel there. Meantime, for the past two years, he's been part owner of a Sculptured Ceramics plant located at Cuernavaca, near Mexico City. Sixty to seventy persons are regularly employed, and they can't make those attractive little figurines fast enough to furnish the U. S. market. In fact, they're kept busy supplying Mexico.

Fulton would some day like to make pictures in Mexico; he's full of ideas about stories and locales. He thinks there's a wealth of untouched material just spoiling to be turned into first-rate pictures. Too, he likes the people, and for a couple of stories he has in mind, he'd have an all-Mexican cast.

Who knows, perhaps some day before too long, he'll get his wish. When he turns to it, John Fulton should be one of our best directors. And, even though pictures aren't pyramids, built for the ages, as long as there are men like John Fulton helping to make motion pictures, the world can always be assured of having darned good entertainment. And that's not bad, either!





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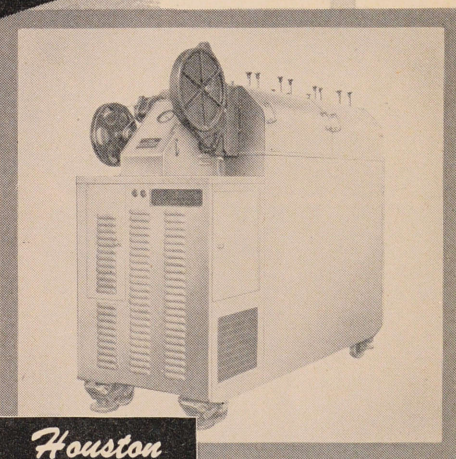
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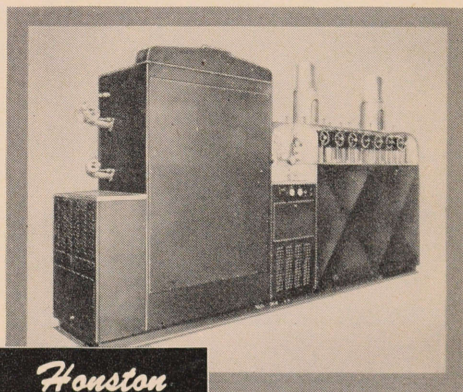
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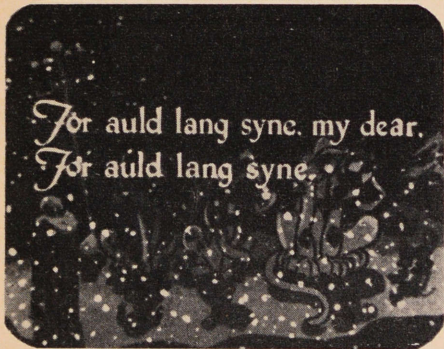
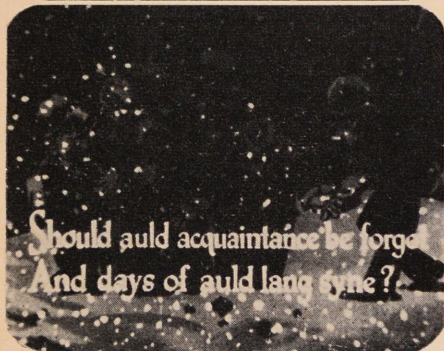
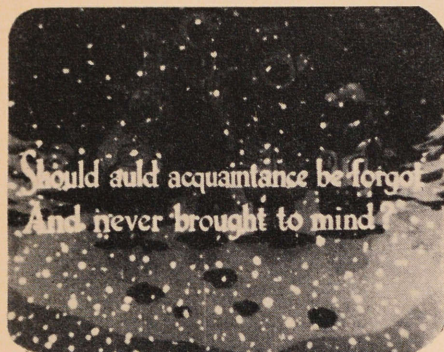
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# MOVIE SONG FEST

By JAMES R. OSWALD

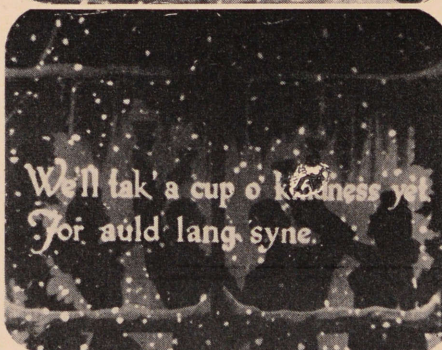
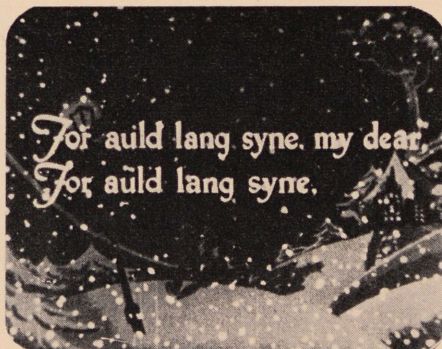


Snow actually falls in this elaborate 16mm. song trailer, from which these frame enlargements were made. Note how second chorus has entirely different backgrounds to provide variety, avoid monotony. See, too, appropriate, surprise ending, which brings trailer to grand climax, leaving the audience in proper mood.

If you want to liven up your next home movie program, surprise your audience by including a reel in which they may have an active part, a "community sing." Audience participant programs are ever popular, and present no major problem in filming or synchronizing with music. Musical accompaniment is furnished either by phonograph records, or if a member of your group plays a musical instrument, so much the better.

Elaborateness of the song reel ranges from simple title cards shot entirely on a titler, to actual motion picture backgrounds, over which the wording is superimposed. In the latter case, the printing only is photographed on the titling device, it being then double-exposed over the background scenes by running the film through the camera a second time.

After the desired song has been selected, it is "broken down" at appropriate places and the title cards set up. In order to synchronize properly with



the music, all that is required is that the recording be played over several times, or the accompanist do likewise, as the title cards are being filmed. In this way it's an easy matter to have every scene length timed properly and, in projection, this synchronization should be maintained. Although it is preferable to splice the completed song trailer on the end of the concluding reel of the program, if desired to be used separately, it is a good idea to splice a blank leader of sufficient length on the beginning to allow picture and music to "get on the beam" while screening.

## Filmosound Releases Four Color Travel Reels of India

Bell & Howell Filmosound library is currently releasing four 16 mm. color travel reels of India, all produced by Ambalal J. Patel, head of Educational Films of India.

"Dance Revival" carries soundtrack of native music by R. Bhatodekar and narration by William F. Kruse, and is released in both color and monochrome. Other subjects in the group include, "Mysore," "Baroda," and "Eclipse Stakes at Bombay." Films are available from Filmosound for either rental or outright purchase.

## New Filmosound Library Features Announced

GHOST CATCHERS  
(Universal)  
No. 2568—7 reels

Utterly unpredictable combination of haunted house and musical nonsense, with a "Topper" technique and a Southern accent. Played by the champion zanies of the modern theater and a star-studded cast. (Olsen & Johnson, Gloria Jean, Leo Carrillo, Morton Downey, Andy Devine, Lon Chaney, Martha O'Driscoll.) Available from December 20, 1945, for approved non-theatrical audiences.

THIS IS THE LIFE  
(Universal)  
No. 2567—9 reels

Overnight when Angela became eighteen, she tried to put her childhood twenty-five years behind her. A "crush" on an older hero is cured nicely, because this is a nice picture about truly nice people. Pleasant music, fun, romance. (Donald O'Connor, Susanna Foster, Peggy Ryan, Louise Allbritton, Patric Knowles.) Available from December 2, 1945, for approved non-theatrical audiences.

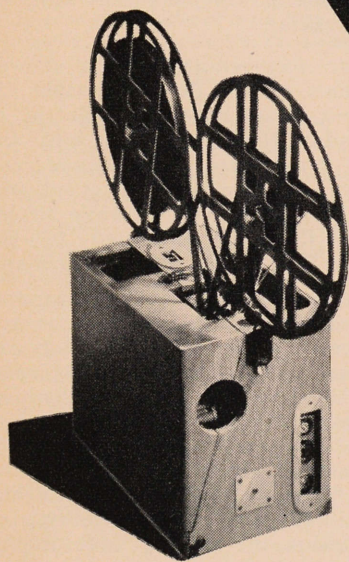
SECRETS OF THE SEA  
No. 5845—10 min.

The fantastic life of the sea revealed by collection by dredge and tow nets. The complete life history of a swimming sea slug, the Nudibranch. (Produced in Australia.)



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## Soviet Documentary Production

By Dagmar Stein

[Editor's Note: The following article was received by radiogram from Moscow, and is a Soviet-approved report.]

Documentaries are among the best Soviet films today; their production rising steadily throughout the war and now almost equal total output of feature films. There are many studios in the Soviet Union working on feature films, but all documentaries are produced by the Moscow central documentary film studio.

Besides getting out newsreels, the latter studio also produces short films dealing with problems of immediate general interest, and full length documentaries. A special branch of the studio is devoted to the production of a children's newsreel called "Pioneer."

During the war, many outstanding films came out of Moscow Central studio. Peter Kopalin was awarded the Stalin prize for his "Defeat of the Germans near Moscow." Recently, with Pera Atashewa, Kopalin completed a film on Czechoslovakia.

Another documentary, which showed the heroism of the Russian people via the screen, was Poselski's "Battle of Stalingrad." Going westward with the Russian army, producers Gikov and Stepanova depicted another great victory in "Battle of Orel"; while in his "Berlin," Reisman presented to the world the final defeat of the Germans.

Originally documentary film producers Kopalin, Poselski, Varlanov and others were joined in the difficult and hazardous task of cinematically portraying the history of the war by producers of feature films. Outstanding among these are Yutkievitch, producer of "Liberated France"; Reisman, author of "Berlin, Finland"; and Zarhki, who—with Kopalin—is now working on a film about the victory over Japan.

Head of the studio, or Kinochronica, as it is called in Russia, is another film producer, Gerasimov. His deputy and chief editor is the well-known script writer, Vladimiritch Bolshintzov, author of "Great Citizen," film based on the life of Kirov Emanuel.

The man whom the general Soviet public always identifies with the studio is cameraman-producer Karmen. He covered all war fronts with his camera, including Abyssinia, Spain and China. Recently his name reappeared on the screen introducing an interesting short on Albania.

Now that the war is over, there are no signs at Moscow central studio pointing to a slowdown in activities. Future

(Continued on Page 441)

## Unusual Pictures

(Continued from Page 424)

and the cameraman will see more, remember more and get more out of the experience every time, is Richardson's claim. Photography develops discernment and heightens enjoyment of even the most commonplace trip. And further than that, a photographer learns things that the average man never could.

Just to mention a couple of the things that photographer Richardson learned: The Statue of Liberty has a graceful ankle, as the clothes draped over her heel reveal. (You only see this when you closely observe her from the rear which

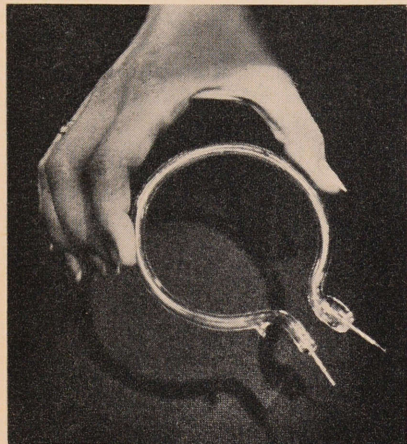
is almost never done.) . . . Abraham Lincoln is the only person ever reproduced in picture or otherwise seated on the American Flag. At the Lincoln Memorial in Washington, D. C., the chair upon which he sits is draped with the flag. These and other interesting items are things the discerning photographer discovers.

But, according to Richardson, there's one essential requirement if you're seriously interested in becoming an amateur photographer. Because she'll have to stand hours while you adjust the camera, spend long evenings reading a book while you develop your films in the bathroom: every photographer should be equipped with: a *very patient wife*. Richardson's fortunate: he has one.



# G. E. Develops Miniature Flash Tube

Most startling application of the G-E repeating flash tube to date is incorporated in a new fool-proof automatic camera, developed by the Army's Signal Corps for the Surgeon General's office. The device is designed to take extremely



Here is the new circular shaped G-E repeating flash tube, heart of the new automatic camera perfected by the Army's Signal Corps. The tube, made of quartz, and its doughnut-shaped reflector were developed in the Nela Park laboratories of General Electric, Cleveland, Ohio.

close-up photos—either in color or black and white—with microscopic accuracy. It also can take equally accurate photos up to distances of 12 feet.

Equipped with a new G-E flash tube, the Signal Corps camera will doubtless find many applications in postwar industrial and commercial fields, according to Ed Noel of General Electric. Heretofore, he pointed out, only an expert photographer using "tricky" equipment could take satisfactory extremely close-up pictures, in color or in black and white. With the new flashtube-equipped camera, a mere novice need only plug the extension cord of the new camera and its auxiliary equipment into an ordinary light socket, frame his subject in the camera's view finder . . . then press a button.

The new G-E flash tube, a very small edition of the powerful repeating tube developed at Nela Park for taking night aerial photos from military reconnaissance aircraft, was perfected in Nela's lamp development laboratory. It is the first of 23 similar tubes, developed at Nela Park for the military, now headed for postwar practical application.

The new camera, just publicly announced by the Signal Corps, has been taking amazingly clear colored pictures for a variety of medical needs. These photos have proved invaluable to diagnosticians, to surgeons, dentists, and medical students in military circles.

All flashes from the new tube are of identical intensity. This for the first time permits practical use of a mechanical cam device built into the camera to

automatically set the lens diaphragm at the correct "stop" no matter what the distance within the camera's range.

The tube, made of quartz, is circular in shape and is recessed in a doughnut-shaped reflector which completely surrounds the camera's lens. Automatic synchronization is built into the device. Color of light from the new tube matches standard color film, producing correct color rendition.

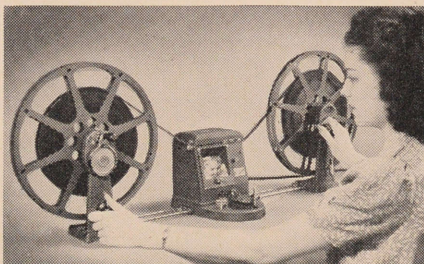
Within the tube is a very rare gas.

While the light produced can be matched by that of G. E. photoflash bulbs, the new quartz flash tube has the outstanding advantage of producing thousands of flashes, all from the same source.

The new tube in the Signal Corps' camera opens the way to easy-to-take micro-film pictures for a wide range of industrial needs, for law enforcement personnel, for scientific and research laboratories, and for specialized newspaper photography. Eventually, the new-type repeating flash camera will be made available to photographers in general, amateur and professional alike.

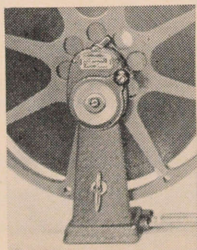
## BUY VICTORY BONDS

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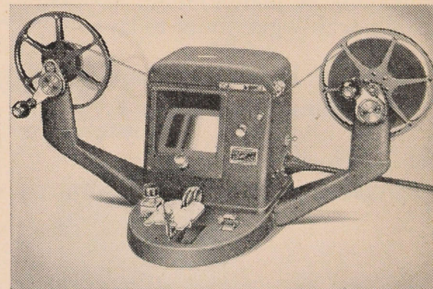
**16mm.** The new B&H Filmotion Editor, finest that money can buy, draws the film through a scratch-proof channel, casts motion pictures brightly on a 3x2½-in. ground glass screen, recessed for easy viewing. Framing and focusing controls. Complete with Viewer, Model 136 Splicer, and two Heavy-Duty Rewinds. Parts available separately.

**8mm.** The same Editor as described above . . . with film channel and optical system designed for 8mm. film. Image on viewing screen is 2¼x1¾ in. As in the 16mm. Filmotion Editor, you see your films as actual miniature movies. Spots cutting points easily and quickly. Complete with Viewer, Model 136 Splicer, two Rewinds on extension arms. Viewer can be purchased separately.



### Heavy-Duty Rewinds

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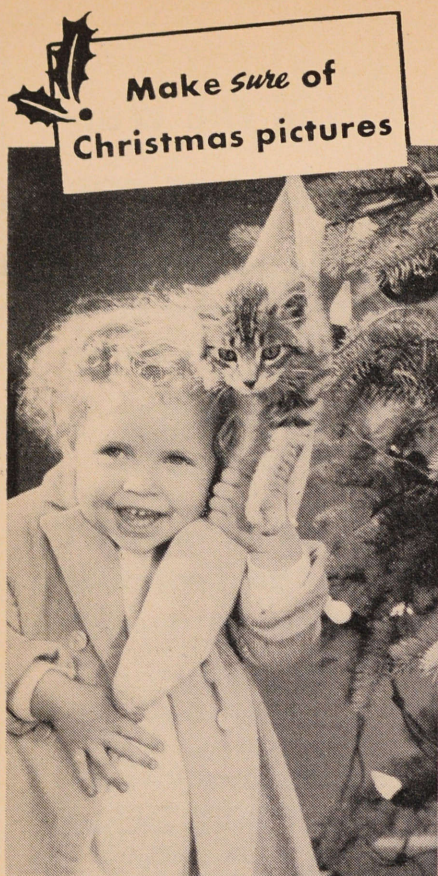
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## Current Assignments of A.S.C. Members

As this issue of *AMERICAN CINEMATOGRAPHER* goes to press, A.S.C. Directors of Photography are assigned to the following feature productions:

### Columbia Studios

Rudy Mate, "Gilda," starring Rita Hayworth and Glenn Ford.

Charles Lawton, "Perilous Holiday," starring Pat O'Brien and Ruth Warrick.

Joseph Walker, "The Al Jolson Story," (Technicolor).

George Meehan, "Smoky River Serenade."

### Metro-Goldwyn-Mayer

Harry Stradling, "Holiday In Mexico," (Technicolor), starring Walter Pidgeon, Ilona Massey, Jane Powell.

Charles Rosher, "The Yearling," (Technicolor), with Gregory Peck and Jane Wyman.

John W. Boyle, "Star From Heaven," (Cinecolor).

Sid Wagner, "Fiesta," (Technicolor).

Lester White, "Army Brat," with Butch Jenkins.

Robert Surtees, "No Leave, No Love."

Hal Rosson, "Three Wise Fools," with Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold.

Charles Schoenbaum, "Yearling" second unit in Florida.

### Monogram

Karl Struss, "Suspense," starring Belita.

Ira Morgan, "High School Kids."

### Paramount

Lionel Lindon, "Monsieur Beaucaire" starring Bob Hope.

Victor Milner, "The Strange Love of Martha Ivers," starring Barbara Stanwyck, Elizabeth Scott and Van Heflin.

Stuart Thompson, "Ladies Man," starring Eddie Bracken.

### RKO

Robert De Grasse, "Bad Man's Territory," starring Randolph Scott.

Harry Wild, "Till the End of Time," with Dorothy McGuire.

Milton Krasner, "Thanks God, I'll Take It From Here," starring Claudette Colbert and John Wayne.

Ted Tetzlaff, "Notorious," starring Cary Grant and Ingrid Bergman.

George Barnes, "Sister Kenny," starring Rosalind Russell and Alexander Knox.

### Republic

Lee Garmes, "Spectre of the Rose."

Marcel LePicard, "West of God's Country," (Magna-color).

### 20th Century-Fox

Harry Jackson, "Johnny Comes Marching Home," with Martha Stewart and Richard Crane.

Charles Clarke, "Three Little Girls in Blue," (Technicolor) with June Haver, Vivian Blaine, Victor Mature, Cesar Romero.

Leon Shamroy, "The Shocking Miss Pilgrim," (Technicolor) starring Betty Grable and Dick Haymes.

Arthur Miller, "Anna and the King of Siam," starring Irene Dunne and Rex Harrison.

Roy Hunt, "Black Beauty."

Norbert Brodine, "Somewhere in the Night," with John Hodiak.

### United Artists

Bob Pittack, "The Sin of Harold Diddlebock," starring Harold Lloyd.

James Van Trees, "Adventure in Casablanca," starring the Marx Brothers.

### Universal

Edward Cronjager, "Canyon Passage," (Technicolor) starring Dana Andrews and Brian Donlevy.

Woody Bredell, "Tangier," starring Maria Montez, Robert Paige, Sabu.

Joseph Valentine, "Genius in the Family," starring Myrna Loy and Don Ameche.

Charles Van Enger, "On the Carpet," starring Bud Abbott and Lou Costello.

### Warner Brothers

Ernie Haller, "The Verdict," starring Sydney Greenstreet and Peter Lorre.

Sol Polito, "Escape Me Never," starring Errol Flynn and Ida Lupino.

Wesley Anderson, "The Beast With Five Fingers."

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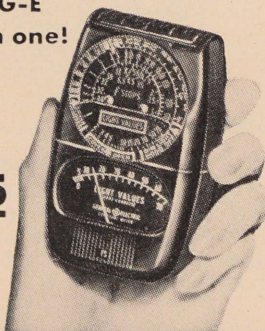
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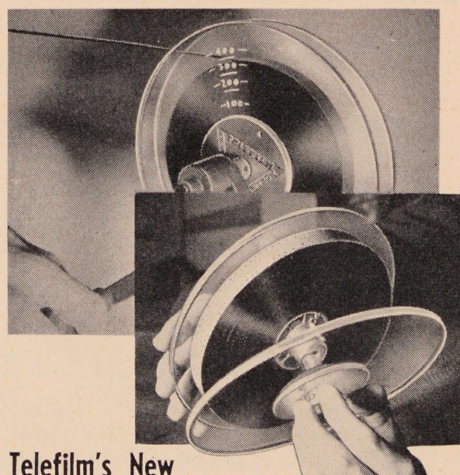
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## Howe Answers Critic

(Continued from Page 419)

composition and lighting to one end; expressing the story in terms of the camera. I believe in a minimum of camera movement and angles that do not violate sense but contribute intrinsically to the dramatic effect desired. 'Unseen' photography does not at all mean pedestrian photography; in its own terms it should express emotion, and that emotion according to the story may be light, somber, sinister, dramatic, tragic, quiet. Within this frame there may be 'terrific shots,' but there should be none outside it for mere effect. Photography must be integrated with the story.

"The cameraman confers with the director on: (a) composition of shots for action, since some scenes require definite composition for their best dramatic effect, while others require the utmost fluidity, or freedom from any strict definition or stylization; (b) atmosphere; (c) the dramatic mood of the story, which they plan together from beginning to end; (d) the action of the piece. Because of the mechanics of the camera and the optical illusion of the lenses, the cameraman may often suggest changes of action which will better attain the effect desired by the director. Many times, a director is confronted with specific problems of accomplishing action. The cameraman may propose use of the camera unknown to the director which will achieve the same realism.

"Here is an obvious example: an actor was required in the story to slap a woman brutally, refused to do this through the many takes the director would like to make. The woman, furthermore, could not have endured it, her face having already swollen after the first action. The scene was a very important one. Omission was not possible, since playing it down destroyed the dramatic effect the director wanted. By use of the camera, I was able to show how this action could be made to appear on the screen in all its reality, without the actuality of blows. These things may amount to no more than ingenuity and a technical trick, but they carry over into the dramatic quality of a scene. There are many studio workers behind the scenes whose contributions toward the excellence of a motion picture never receive credit because outsiders have no way of discovering where one leaves off and another begins."

## Eisenhower Joins Telefilm

Lowell Eisenhower has been appointed director of animation for Telefilm Studios. Recently discharged from the Marine Corps where he supervised production of training films, Eisenhower has background of many years experience as an animation expert in various eastern studios.

**BUY VICTORY BONDS**

## American Red Cross Film Program

Joe Weil, head of the motion picture section of the American Red Cross, is currently in Europe gathering factual motion pictures of Red Cross operations with the American armies of occupa-

tion and emergency relief to civilians.

A portion of the film gathered will be incorporated in a forthcoming March of Time documentary for the Red Cross, while other footage will be used in the Red Cross newsreel subjects. Weil visits France, Belgium, Holland, Germany, Austria, Greece and Yugoslavia before returning to New York headquarters.



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Because of the great many types and such a large number of focal lengths of each type, which will doubtless be in demand, the build-up of our stock will naturally take time.

Fortunately we are not facing any reconversion problems, because during the war years we were exclusively engaged in producing photo-lenses for our Government.

In the near future there will be announcements in the various photographic magazines regarding our progress in making available again through photo-supply stores

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## Telefilm Processes

Planet Pictures, which has launched production of a series of 16 mm. sound and color entertainment features for

general release, has completed arrangements to utilize technical facilities and personnel of Telefilm Studios in Hollywood. Planet, headed by Richard Talmadge and Harvey Perry—both of whom have had wide experience in regular studio production—has lined up a schedule calling for 12 16-mm. features annually.

## Molin Promoted by DuPont

Karl T. Molin has been appointed director of sales for Photo Products Department of the DuPont Company, succeeding the late L. L. Allison. Molin was promoted from the post of assistant manager of the Defender Division, with Leonard R. Moore, control manager of Defender, succeeding Molin. C. Clifford Lyons takes over as control manager.

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# There'll Be No 16mm Projector Surplus

For many months past amateur and semi-professional cinematographers have enthusiastically been looking forward to early release of 16 mm. silent and sound projectors and other photographic equipment by the Surplus Property Board.

Let's face the facts. There will be little usable equipment and apparatus now or later in the line of 16 mm. pro-

jectors. Machines that might eventually be offered to the public will—in practically every instance—be declared by various government agencies to be discards and no longer in shape to be operated efficiently without extensive overhauling and rebuilding that might easily cost more than new equipment, and at best deliver haphazard service.

It is true that the armed services—since 1941—have acquired thousands of 16 mm. silent and sound projectors for visual instruction and training in this country, and for the entertainment of army, navy, air force, marine and other personnel stationed in all parts of the world during the war. There was a wild scramble in 1941 and 1942 by the army, navy, etc., to acquire the necessary large number of 16 mm. projectors—all types and models were obtained from every conceivable source. Projector manufacturers stepped up output to the maximum to meet demands. Added to this supply were second-hand machines acquired from private individuals, camera stores, etc.

But many of these projectors, not built for the hard and tough usage to which they were subjected behind the battle lines on various fronts, soon were out of service. In many instances ingenious operators in the field were able to keep performances going by taking parts from one projector for repair of another. Eventually, however, most of the early makeshift projectors were replaced by new equipment from the manufacturers, and the former were tossed into the discard.

However, the new projectors also were subjected to greater than normal wear-and-tear through constant use for months on end under toughest projector conditions in all parts of the world. That the 16 mm. projectors held up as well as they did in the frigid Aleutians, the humid South Pacific, and the dusty African desert, is a tribute to the American manufacturers who designed and built the equipment.

But now the armed forces are being gradually returned to this country, and by all appearances, there should be a supply of surplus projectors available for public purchase. The expectant bargain-hunters will be disappointed.

Although the war is over, the army, navy and other services intend to hold on to all of the projectors that are in topnotch shape for the post-war showings of instructional and training films—in addition to entertainment features—to the service men still stationed in camps in this country. The number of such projectors is reported to be only a small fraction of the total acquired during the past four years, and may not even be sufficient for the visual training and instruction programs being expanded for our peacetime forces.

What few usable 16 mm. projectors will eventually become available for release have already been allocated over-all by the Surplus Property Board "at low cost to schools otherwise unable to afford them at retail prices."

Last month the Surplus Property Board issued official information on the subject of 16 mm. projectors, which stated in part: "When the movie films and projectors used by the army, navy and other government agencies are no longer needed for war service, they will be made available at very low cost to schools unable to afford them at retail prices, but having facilities and personnel to use them effectively. No distribution of movie equipment to educational institutions whose financial resources would permit them to buy from regular suppliers is contemplated.

"The program is in accordance with the Surplus Property Act, which authorized distribution of surplus goods for health and educational use on the basis of community need and public benefit. The U. S. Office of Education is the agency responsible for determining what communities have greatest need and best plans for use of surplus visual education equipment.

"How many films and projectors will eventually become surplus is not known. Approximately 40,000 16 mm. projectors have been ordered by the military services so far—14,000 by the navy, 9,000 by the army air forces, and about 17,000 by army ground forces—but only a rather small percentage of these is ever expected to become surplus. Many have been lost in action, captured by the enemy, or damaged in use and transit. Others will be needed for rehabilitation of veterans and post-war military training. Many of the projectors which are declared surplus will require servicing and repairs. . . . Both projectors and film prints will undoubtedly be declared surplus in small, continuous dribbles rather than in large lots."

In conclusion it might be well to relate the recent experience of one interested in acquiring surplus projectors. He heard of several that were for sale and anticipated bargain prices that would allow latitude for overhauling to put in mechanical order for use. However, he found the projectors little more than castings—with lenses, belts, gears, and other equipment stripped from the machines. In substance, they had been "cannibalized," i. e., stripped in the field of various accessories to repair other projectors.

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## Soviet Documentary Productions

(Continued from Page 434)

plans are even greater than the past accomplishments. By the end of the year, at least 10 to 15 films will be completed.

Outstanding among the new releases will be a film about Soviet children in wartime, "Story of Our Children," by Ovanesova, who has produced the children's newsreel for many years. Producers Kiselov and Belayev are working on an epic film detailing the war contributions of Soviet villages and collective farms; and it will be issued under the title of "Victors." Central studio cameramen are currently shooting material for a group of films on the Saratov-Moscow gas pipeline, Austria, Bulgaria and Hungary.

Varlanov plans to complete a film showing the heroic struggle of the Yugoslav people. Picture will be compiled and edited from extensive footage shot by Soviet cameramen who accompanied Marshal Tito's armies.

Although a large number of the forthcoming documentaries will be devoted to foreign countries, the republics of the Soviet Union are not forgotten in the program. It is planned to wind up the current year's production with films on Crimea; also the war effort of the Central Asiatic republics — Tajikistan and Etkazakhstan.

Central documentary studio is closely following new technical developments in its effort to improve and perfect output. At the moment, attention is being directed towards a new medium—color—which has caught the imagination of Soviet film workers and engineers. We may expect, in the near future, new documentaries brightened up with color. This "is the happiest epoch in cinematography," as one Soviet producer calls it.

## Dutch Theatres Resume

Resumption of showings of American pictures in the theatres of Holland after nearly five years, is proving a bonanza for exhibitors of that country, according to report of the Netherlands Information Bureau. It is disclosed that 26 motion picture theatres and 10 per cent of seating capacity were completely destroyed; damage to extent of \$4,500,000 was done; and the Germans stole \$750,000 worth of sound and projection equipment.

Current American features being shown in Netherlands theatres include: "Tales of Manhattan," "It's a Date," and "Theodora Goes Wild."

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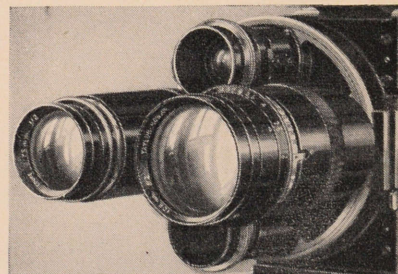
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## PSA Installs New Officers

Newly elected officers of the Photographic Society of America were installed at recent annual meeting of the Society. Charles B. Phelps, jr., EPSA, of Grosse Pointe, Mich., functions as president; with other officers comprising: first vice president, Stuart M. Chambers of St. Louis; second vice president, John G. Mulder of Rochester; third vice president, Victor H. Scales of New York; secretary, Mrs. Anne Pilger Dewey of Chicago; treasurer, Charles Heller of Philadelphia; executive secretary, Mrs. Dorothy L. Barto of Philadelphia; and past president, John S. Rowan of Baltimore.

Directors include: Robert A. Barrows, Mrs. Rowena Fruth, Fred S. Herrington, Glen E. Matthews, Edward C. Crossett, Mrs. Helene Sanders, Lloyd E. Varden, and Jack Wright. Division chairmen: Camera Club, Cecil B. Atwater; Color, H. J. Johnson; Historical, Lt. Vernon D. Tate; Nature, Mark Mooney, jr.; Pictorial, Stuyvesant Peabody; Press, Robert M. Beer; and Technical, Frank E. Carlson.

## Optical Glass Substitute

A method for manufacturing lenses, prisms and other optical elements of plastic instead of the customary glass, far more precise than ever before achieved in plastic, was developed for the war by Polaroid Corp., it was disclosed in a joint announcement by the Office of Scientific Research and Development, the War Department and the Navy Department.

The new plastic optics were used in telescopes, binocular attachments, an experimental aerial camera lens and a Schmidt type lens system ten times more efficient than a fast f/2 camera lens. The Schmidt system required a lens of a peculiar shape which could not be produced in the required thousands by any other manufacturing methods then available.

An outstanding advantage of the Polaroid mass production technique for plastic optical elements is the complete elimination of lengthy grinding and polishing operations required for all other high precision optical materials.

## New Horizons for Documentary Film

(Continued from Page 418)

flect our modern social scene. It is a style that embodies the essence of reality.

And so we may say that the documentary film is at last coming into its own. It is out of the experimental stage and has passed its tests with flying colors. We can look forward to seeing more films of this type in every field where contact with the public is vital. It is an active medium for understanding between man and man, as well as between nation and nation. New horizons are opening for the documentary. It will do much toward making our future world happier and more secure.

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## Race Tracks Negotiate for Telefilm

Filming of horse races at midwest and eastern tracks is indicated by current conferences of Talcott Seaver and Brydon Baker of Telefilm with officials of racing strips in New York and Kentucky.

Initial shooting of complete races was installed at Hollywood Park, Inglewood, during latter's recent meeting, with operations in charge of Telefilm tech-

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nicians and engineers. Cameramen operating 16 mm. cameras were perched on six towers spaced around the mile track so that each shot a sequence of a race as the horses came within camera range. Developed within a few minutes, the film gave the judges a complete re-running to check any infractions by jockeys during the event. Enthusiasm of Hollywood Park officials for the installation resulted in inquiries to Telefilm from other tracks around the country.

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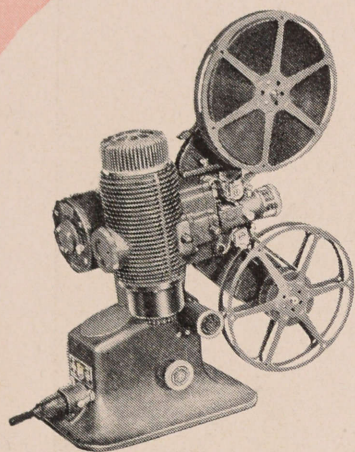
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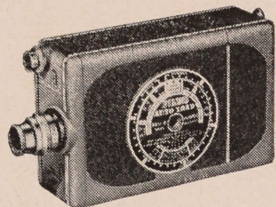
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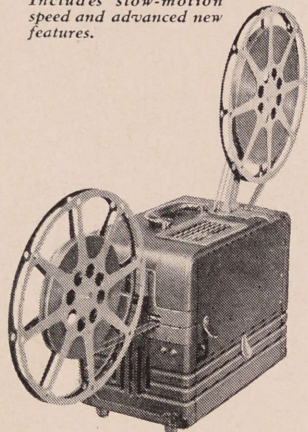
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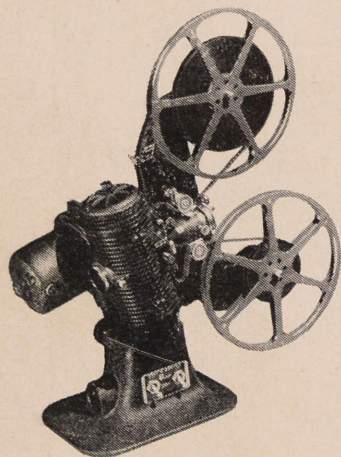
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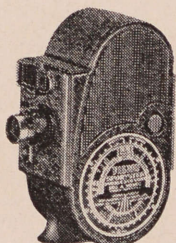
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